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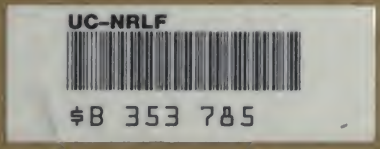

CORNELL UNIVERSITY MUSEUM OF CLASSICAL ARCHÆOLOGY

CATALOGUE

OF THE

H. W. SAGE COLLECTION

OF CASTS FROM

ANTIQUE SCULPTURE

By ALFRED EMERSON, PH.D.

CURATOR OF THE MUSEUM

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A BRIEF ACCOUNT

OF THE

HISTORY OF GREEK SCULPTURE.

FORMER MISCONCEPTIONS.

During the XVIII. century and in the first decade of the XIX., the term *early Greek sculpture* would have been understood to cover works of the Greek chisel of any date earlier than the period of Alexander the Great. *Winckelmann*, the great XVIII. century critic and historian of ancient art, regarded the Apollo of the Belvedere, a work copied in Antiquity from a bronze original itself hardly earlier than the III. century B. C., as representing the very prime of Greek art. The most eminent connoisseur at the beginning of the XIX century, *Visconti*, enunciated the singular dogma of the uniform excellence of antique sculpture from the Persian Wars to the Barbarian invasion of Italy under the late Roman Emperors. Such a doctrine was the denial of historical evolution in this branch of human activity. It can only be compared to Cuvier's conservative antagonism to Lamarck's theory of organic evolution as solving the great enigma of natural history.

THE PARTHENON MARBLES.

Lord Elgin's removal of the Parthenon marbles from Athens to London in the year 1800, and their subsequent cession to the *British Museum* gave Occidental scholarship its first opportunity to judge of the character of Attic sculpture in the V. century B. C. At this period extensive practical application of the surveys of Athenian temples by English explorers was already being made in architecture. The great Italian sculptor *Canova*, himself the representative of a feebler and softer style, was the first to proclaim authoritatively the supreme excellence of the sculptors of the Parthenon marbles. The Parthenon frieze became the lodestar and model of Canova's young Danish rival *Thorvaldsen*.

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PHEIDIAS THE CENTRAL FIGURE IN THE HISTORY OF GREEK SCULPTURE.

Thenceforth the age, the works, and the personal figure of Pheidias of Athens, as the greatest, if not the most advanced of all Greek sculptors, have occupied the foreground of archæological discussion and supplied the central chapter in the history of Greek art. The term early Greek sculpture is now applied only to works earlier than the period of Perikles and Pheidias. The absolute predominance of Attic art over that of the remaining cantons of continental Greece, of Sicily and Magna Græcia in Italy, of the Greek islands, Asia Minor, and as far as the Scythian shores of the Black Sea dates from about 400 B. C.

THE AIGINETAN MARBLES.

The character of earlier Greek sculpture, and the relatively high excellence, coupled with a masculine severity, to which it had attained in some of the Dorian communities of Greece about the time of the Persian Wars, was clearly indicated by the literary testimony of Antiquity. The critical correlation of this testimony with the extant and newly discovered concrete remains of antique art constitutes a large part of the science of classical archæology. Early Greek art had, however, not been revealed to the eyes of scholars in an original example until the discovery in 1811, by a syndicate of German, English and Danish explorers, of the since widely known *Aiginetan marbles*. This title designates a series of fifteen lifesize statues and numerous fragments which once formed the sculptural decoration of a Doric temple of Athena on the prosperous Dorian island of Aigina not far from Athens.

They were incorporated by purchase in the sculpture gallery of Prince, afterwards *King Louis* (*I.*) *of Bavaria*, in Munich, (*the Glyptothek*), who had them restored by *Thorvaldsen* in close adherance to the primitive style of their first execution.

ARCHAIC GREEK ART.

These pieces supply the most familiar illustration of what is implied in the term *archaic* (early), so commonly employed in the discussion of the history and development of Greek art.

ORIENTAL AFFINITIES OF EARLY GREEK SCULPTURE.

The Aiginetan figures and the *Apollo of Tenea*, an even quainter statue from the neighborhood of Corinth, which was also acquired for

the Glyptothek collection of Prince Louis, again raised the difficult question of the Oriental affinities of primitive Greek art, which Winckelmann had settled in the negative.

THE ARCHAIC APOLLO STATUES.

Many archaic statues of the same general type as the Apollo of Tenea have been found since. The development of the type can be traced to the period of the most advanced Greek art.

SCULPTURAL POLYCHROMY.

The Aiginetan marbles further offered the first important document bearing on the Greek practice of coloring statuary in a more or less naturalistic manner. This practice was universal among the Greeks and all other artistic nations. The present custom of leaving statues white, which we have inherited from the Renascence, is founded on an archæological blunder.

ARCHAIC AND ARCHAISTIC SCULPTURES.

Comparison with original Greek sculptures of early date demonstrates the factitious character of many marbles formerly accepted as genuinely *archaic*. These works, which may be compared to the *Preraphaelite* paintings of the present day, are distinguished from the really primitive productions which their authors endeavored to imitate, as *archaistic* or pseudo-archaic. They date largely from Roman imperial times. For better comparison, and because they were often copies of really archaic works, they are here classed with the archaic.

RELATION OF GREEK ART TO EGYPTIAN, ASIATIC, AND ITALIC.

For a fuller revelation of the nature of primitive Ionian and Northern Greek sculpture, of which the redeeming merit, in its greater laxity and incorrectness as compared with contemporary Dorian work, lies in its pictorial feeling or picturesqueness, Greek archæology is indebted to the successful researches mainly of English and French scholars. France and England have also accomplished more than other nations in the exploration, during the XIX. century, of Egypt, Palestine, Syria, Cyprus, Chaldæa, Assyria, Persia, Lycia, Phrygia and the Hittite region of Asia Minor. The antiquities of these national regions have in many cases furnished abundant evidence of the fact and character of Oriental influences upon the early development of Greek art; in some cases, also, of the reciprocal influence of Greek models on the products of Oriental artificers. Early

Italic and Etruscan art, on the other hand, appear to have received a determinant stimulus from Greece, both directly, and through the Hellenic colonists of Magna Græcia, without reciprocally affecting the more advanced art of Greece. The art of Rome derives from the Italic and Etruscan, and came under the influence of the more highly developed Greek to such an extent as to obliterate the national elements in formative art as in literature. Alexander the Great and his successors in Bactria carried Greek art, both literary and formative, to India. There are few traces of the transmission of Indian notions, forms, or methods to Greece and Rome.

ARCHAIC SURVIVALS IN WORKS OF THE PERIKLEIAN PERIOD.

The reader has gathered that characteristics of early Greek art in sculpture survived to and into the age of Pheidias. Most of that master's acknowledged works, as recognized in numerous antique copies, partake of an archaic lack of freedom, even to the verge of quaintness. A backward sculptor like Sokrates, whose period of sculptural activity falls within that of his older contemporary, Pheidias, would retain the awkward methods of earlier Attic artists even more markedly.

GREEK SCULPTURE AT THE MIDDLE OF THE V. CENTURY B. C.

The stage of deficient proficiency in sculpture even at the great centres of Greek civilization, which immediately preceded the achievements of Athenian art under Perikles, has found abundant illustration in the V. century marbles brought to light by the German government's excavation of the site of *Olympia* in the Peloponnesos. The Olympia pediment sculptures, and the nearly contemporary *Victory of the Messenians* by the Northern Greek artist Paionios, illustrate a stage of progress to which the German archæologists have given the name of *mild archaism.*

THE PERIOD OF SEVERE AND EXTREME ARCHAISM.

Similar results have already been obtained for the earlier decades of the V. century by the French governmental excavation of *Delphoi*, but are as yet unpublished. Our knowledge of the condition of Greek sculptural art in the VI. and VII. centuries B. C. has been greatly furthered by other results of the Olympian and Delphian explorations, and more especially by those of the French exporation of the island sanctuary of *Delos*, and of the Greek Archæological Society's remarkable discoveries on the *Akropolis of Athens.*

LACUNÆ IN THE MUSEUM COLLECTION OF CASTS.

Few of the early marbles discovered by the French and Greek explorers have been cast as yet, and the Museum of Classical Archæology possesses no reproductions of the few that have. A similar deficiency must be acknowledged with respect to other important pieces which considerations of space have excluded from the University Museum, or the plausible identification of which, as antique copies from notable works by distinguished Greek sculptors, is but recent.

PREHISTORIC GREECE.

The existence of a prehistoric Greek civilization of extraordinary antiquity, brilliancy, and widespread influence was revealed by Dr. Heinrich Schliemann's sensational discoveries at Troy–Hissarlik, Mykenai, and Tiryns. The authenticity and validity of Schliemann's finds was questioned at first; but it has been wonderfully confirmed by the striking additions which other explorers and investigators have since made to the stock of documents bearing upon the Mycenæan civilization. The absence of reproductions from characteristic specimens of Mycenæan art must be felt as an unfortunate lacuna in any museum of classical archæology. For, as Kekulé felicitously says in his introductory essay on the history of Greek Art in Baedeker's Greece, the sculptured Gate of Lions of Mykenai is the portal under which all who would enter the precincts of the history of Greek sculpture must necessarily pass. It is nevertheless possible to regard the slab of the Gate of Lions as marking the close of a period rather than the opening of one. The earliest stone figures found on Greek soil belong to the neolithic age. They are incredibly rude and usually very small. The huge bulk of the plastercast copy of the slab of the Gate of Lions has prevented its assignment to a suitable place in the Cornell University Museum of Classical Archæology. This lacuna, like others, would not exist if the Sage Collection of Casts were quartered in a building originally planned for the accommodation of a gallery of sculpture, or one at least entirely devoted to the requirements of a museum of the history of formative arts. The slab in question is decorated with two lifesize lions facing each other in the pose of heraldic supporters. Of other specimens of Mycenæan Greek art, the motif seems distinctly Oriental, but few if any have as yet been reproduced in plaster, nor have electrotype copies been made of the Mycenæan goldwork, which forms a uniquely instructive exhibit in the Greek National Museum of Prehistoric Antiquities in the building of the School of Arts at Athens.

EARLY GREEK SCULPTURES IN THE MUSEUM.

The illustration of the history of early Greek art begins, in the present arrangement of the Cornell University Museum of Classical Archæology, with specimens of sculpture in bronze, limestone and marble which are approximately contemporary with the beginnings of the art of coinage among the Greeks. And indeed it is in the domains of architecture, of industrial art and ornament, especially in the inlaying of weapons with precious metals, in gem engraving, and above all in decorated earthenware, rather than in that of sculpture, that the materials for tracing the origins and earliest development of Greek art and civilization are found in noteworthy abundance.

END OF THE MYCENÆAN PERIOD.

Tradition assigns the Dorian conquest and partition of the Peloponnesos under the leadership of the Herakleidai to the year 1104 B. C. This event, whenever it occurred, seems to have overthrown the advanced civilization to which the Achaian monarchies of the Peloponnesos and adjacent regions had attained, and to have almost wiped out the tradition of the semi-Oriental, quasi-international, yet fundamentally Greek art of prehistoric times which is now known to us as *Mycenæan*. There is evidence that it survived a century or two longer at Amyklai in the Peloponnesos than elsewhere, Amyklai having become a sort of Lakonian Canterbury. The Dorian civilization itself was exceedingly rude and primitive, as became a race of warlike highlanders.

DORIANS AND IONIANS.

Greek simplicity was a *Dorian* reaction from the cosmopolitanism of the early *Achaians* and the pronounced Orientalism of the later *Aiolians* and *Ionians*. It was among the aboriginal population of *Attica*, which had come under the rule of an Ionian nobility, in *the islands of the Greek archipelago*, and, after the Aiolian and Ionian migrations, on the shores of *Asia Minor* that art took refuge and gained a new ascendancy. It was through Dorian occupation of the isles of the sea, notably of Crete, and later of Asiatic, African and Italian shores, that art found its way back to the leading Dorian communities. The part played in this movement by the new Dorian settlements in *Crete and Sicily* was very considerable. The new sculptural art of *continental Greece* was grafted on a thoroughly indigenous stock. For such was the immemorially popular Greek art, rude in its beginnings, but at the last highly perfected, of carving wooden

images or idols of the gods and goddesses for purposes of worship and devotion.

ATHENS AND THE ATTIC GUILD OF THF DAIDALIDAI.

The Attic legend of the master-carver *Daidalos*, whose figure is but the personification of a guild of artificers, and of the progress gradually achieved in a slow development, point to *Athens* as one of the earliest and most influential Hellenic art centres. And the testimony of tradition as to sculpture is borne out by the analogy of early Attic preeminence in ceramics, and a number of other arts. The artistic movement that found expression in the woodcarving of the Attic Daidalidai may be conjectured to coincide with the later Athenian monarchy under the house of the Neleidai and Medontidai. The myth, to be sure, makes the eponymous hero of the carvers' guild a contemporary of Minos and Ariadne and Theseus.

THE HISTORIC BEGINNINGS OF A NEW SCULPTURAL ART.

Cretan Daidalidai migrated to *the Peloponnesos* about 700 B. C. It is at this date that the authentic documentary history of the origins of Greek sculpture opens with accounts of the technical inventions by means of which statuary in bronze and marble came to take the place of the old-fashioned wooden idols. At the same period, the woodcarver's technique, becoming more ambitious, developed into the art of fashioning temple images which were luxuriously inlaid or entirely incrusted with ebony, ivory, gold, and other costly materials.

INFLUENCE OF GREEK ATHLETICS ON GREEK SCULPTURE.

The notable *intensification of the political and of the public athletic life of the Greeks* at about the same period, which led to the establishment of the custom of erecting memorial statues of victorious athletes, and the fine opportunity which the Greek athletic exercises continued to afford of observing *the nude male form in action*, remain to be noted. This influence was stronger among the athletic and warlike Dorians than among the other tribes. The more graceful social life of the Ionian communities, and their contiguity with the luxurious Orient, seem, on the other hand, to have favored a livelier development of the art of painting. The extant remains indicate the Ionian preference for a *pictorial style of sculpture*, in which the draped figure predominated over the nude, and the *basrelief scene* over the statue in the round.

THE RISE OF PERSONALITY IN GREEK ART.

From the second half of the VI. century B. C. onwards, the different tribal and local art schools assimilated each other's relative excellences with great rapidity and freedom. Hand in hand with the technical progress achieved, the training and personality of the individual artist becomes more and more the determinant factor in his productions. It is possible, however, to trace the influence of the tribal predilections down to the time of Alexander the Great, and perhaps to the very end of Greek art. The Greek fondness for athletics likewise made itself felt as long as classical Greek art endured.

THE PERIKLEIAN PERIOD.

Perikles was a member of the family of the Alkmaionidai. This noble Athenian house claimed descent from the ancient kings of Athens. It played a part in Athenian politics analogous to that which the House of Orleans has recently played and still plays in French. Perikles succeeded, without resorting to an actual coup d' état, in establishing a one man government under the name of a republic. This is the exact phrase used by the historian Thoukydides. Professor Furtwaengler of Munich has, in his much discussed book, "The Masterpieces of Greek Sculpture," put forward the plausible theory that the monarchical traditions of his house had much to do with his policy of converting Athens into an art centre of more than regal splendor. The occupation of Athens and the burning of the citadel by Xerxes and Mardonios had left the once splendid Akropolis a heap of ruins. The ambitious plan of replacing the small, primitive temple of Athena on the Akropolis, of which the Peisistratid dynasty had with difficulty made a stately building, by a new Doric peristyle of the amplest proportions, was carried well along towards completion within the generation of the Athenians who fought at Salamis. Furtwaengler ascribes the extant extensive foundations to Themistokles, whose associate in military and naval command of the Athenian forces was Xanthippos, the father of Perikles. Kimon, the son of Miltiades, who succeeded Themistokles in 470 B. C. and was in turn overthrown by Perikles in 460 B. C., would seem to have been bitterly opposed to so expensive an embellishment of the Athenian citadel. Nor would the modest revenues of Athens alone ever have sufficed to carry out the princely plans of Perikles. The Parthenon and Propylaia alone are computed to have consumed three and a half million dollars. Remembering that the Propylaia remained but half-finished, with preparations made for additions which would have required another million, and the

lavish expense incurred for temple furniture of all kinds, paintings, and statuary of marble, of bronze, and of gold and ivory, and further, the buildings and votive images outside of the citadel, and the costly festivals of every kind to which the Athenians treated themselves at the charges of the state,—we cannot estimate the total fine arts budget of Athens during the administration of Perikles at less than some $12,000,000, or about half a million a year. Perikles succeeded in burdening the federal treasury of the Delian alliance with a great part of this enormous sum on the specious plea that inasmuch as the Athenian fleet afforded the naval protection for the sake of which the allies paid their levies, the money could properly be covered into the Athenian treasury.

THE PARTHENON SCULPTURES.

An eminent European sculptor has offered to restore the whole of the Parthenon sculptures, for an American museum, in a single model and without piece-moulding, coloring, boxing, or transportation, within the space of five years, for the moderate charge of $25,000. Such a contract would include nearly fifty pediment statues, mostly of colossal proportions, ninety-two metope slabs about four and a half feet square, and decorated with groups of two or three figures in high relief, and five hundred and twenty feet of continuous frieze forty inches in height. What is extant of the original marbles, in a mutilated state, amounts to about one-third of the pediment groups, half of the metope slabs, and three-quarters of the continuous frieze. Our knowledge of what is lost is based on literary testimony, on drawings made before the destruction of the building during the Venetian siege of the Akropolis in 1678, on certain traces which a searching examination has revealed in site, and on antique copies of some of the groups or single figures. A paragraph in Plutarch's life of Perikles credits Pheidias with the general supervision of the artists who worked on the Perikleian improvements. The extent of his share in the design and execution of the Parthenon marbles is open to question.

STATUES BY PHEIDIAS.

The gold and ivory temple image of the Parthenon, the chryselephantine figure of Athena, which with its pedestal measured thirty-nine Greek feet = 11.31 meters in height, was the unquestioned work of Pheidias. So many antique copies of it in marble and bronze and gold and silver and engraved on precious stones exist, that it would be possible to restore it with considerable accuracy. The same is true in a less degree of his Olympian Zeus. The identification of

other statues or heads of his modelling is purely conjectural. Pheidias was the pupil of Hegias of Athens, and is thought to have felt the influence of Agelaidas of Argos. He rarely modelled portraits of athletes, but was occupied almost entirely with fashioning temple or votive images of gods and goddesses.

OTHER FIFTH CENTURY SCULPTORS.

Pythagoras of Samos-Rhegion, and Myron of Eleutherai in Attica brought the rendering of the nude male form in action, whether in athletic or other figures, to high perfection. Myron also excelled in the portrayal of animals. Kalamis of Athens had already produced very perfect horses. Polykleitos of Argos adopted a normal scale of proportions for the human figure, and excelled in its artistic pose. He also modelled deities. Kresilas of Crete was a rival of Polykleitos and Pheidias. Praxiteles the Elder of Athens was a coadjutor of Pheidias.

SCULPTORS OF THE FOURTH CENTURY.

His son Kephisodotos turned his attention successfully to statuary groups of two and three figures. His grandson Praxiteles the Younger became the bright culminant star in the firmament of Greek sculpture, so far as to achieve the perfection of grace in ideal nude figures of both sexes. Pheidias had made his gods and goddesses divine; Praxiteles was content to make his adorable—and very human. His only rival in the skill to eternalize the human form in marble was Skopas of Paros. It was in Paros that the finest white marble known to the Greeks was quarried. "The art of expressing physical motion, and the physical emotion which finds expression in and through it, by the carving of marble" would have been the answer of Skopas to the question of "What is Sculpture?" Though not by his hand, the impetuous Victory erected in the island of Samothrake as the monument of a brilliant naval success won by King Demetrios of Macedon over the fleet of King Ptolemy of Egypt in the year 306 B. C., and now in the Louvre Museum, Paris, may serve as an illustration of the spirit and school of Skopas.

The greatest of all Greek sculptors, in the opinion of Alexander the Great and of the art critics of the Græco-Macedonian capitals in the Alexandrian age was Lysippos of Sikyon, the author, it was said, of no less than fifteen hundred bronze statues of athletes, warriors, princes, allegorical personifications, and animals. It is not necessary because the Roman connoiseurs accepted this uncritical view

to make it our own. Lysippos adopted the conventional device of making his heads and extremities smaller in proportion than nature, in order to make his bronze men seem less heavy. Classicistic sculptors of the Renascence and their successors to the present day employ the same questionable device. Portraiture made great advances during the IV. century, especially at Athens, where the rebuilding of the theatre led to the plastic portrayal of the great Attic dramatists.

GREEK SCULPTURE IN THE THIRD CENTURY.

The portrait statue of Demosthenes is the finest extant monument of the skill of Attic portrait sculptors. Houdon's famous statue of Voltaire, in the Theatre Français, Paris, is perhaps the only modern portrait which excels the Demosthenes of the Vatican in the revelation of character. The bronze original of which it is probably an antique copy, was by Polyeuktos of Athens. The sons of Praxiteles, Athenians, and those of Lysippos, Sikyonians, practiced their fathers' art successfully. But in general, the public and artistic life of continental Greece languished to such a degree under the Makedonian supremacy that the new Asiatic capitals became the centers of Greek art life. Eutychides of Sikyon won renown in the embellishment of Antioch. The newer art of the III. century was dominated by the school of Rhodes. It has left us one great masterpiece in the Vatican group of Laokoon and his Sons attacked by Serpents, which was executed jointly by Agesandros, Polydoros and Athenodoros, all Rhodians and probably members of one artist family. The work shows the influence of the tragic stage, and a masterly power of condensation of a story into plastic form. As one of the few original Greek sculptures known to the XVIII. century critics, and on account of the instructive discussion of the proper limits of narrative and formative art, of which it was made the text at the hands of a Winckelmann, a Lessing and a Goethe, the Laokoon group occupies a peculiar position in the history of modern æsthetic and archæological criticism.

GREEK TERRACOTTAS IN THE III. CENTURY B. C.

The art of Greece proper had at this time learned to find a modest, but charming expression in small terra cottas. The makers, called koroplasts, excelled in the representation of Greek women and children as they appeared in the costumes and occupations of private life. Those of Myrina in Asia and Tarentum in Italy imitated the large statuary of the period more than those of Tanagra in Boiotia, who often worked directly from life. By the generosity of Mrs. Andrew D. White, the Cornell University Museum of Classical Archæology

has acquired a set of skilful copies, modelled by Theodor Ast, of representative Tanagra terracottas in the leading European collections.

GREEK SCULPTURE IN THE SECOND CENTURY.

The most progressive school of this century was that of Pergamon. The portraiture of Karian and Makedonian princes had prepared Greek artists for the representation of non-Greek types of humanity. The defeat of the Galatians by King Attalos I. of Pergamon in 228 B. C. had been commemorated by battle groups in the round, in which the Galatians themselves, and in another group the Medes and Persians, were represented together with their Grecian victors. But the most remarkable work of the Pergamene school is undoubtedly the great altar of Eumenes II., with its grandiose and turbulent relief representation of the mythical combat of the gods and giants. The acquisition of the Pergamene marbles in 1880, for the paltry sum of $15,000, at once raised the Royal Museum of Berlin from the second to the first rank as a gallery of antique sculpture. The altar and its sculptural decorations have their modern parallel in the Arc de Triomphe in Paris, with its clangorous celebration of the martial exploits of the Napoleonic era, by the great Rude and his coadjutors.

The military bias of the Pergamene school appears to advantage in the marbles of the Berlin Museum which represent trophies of Greek and Gallic armor. Pergamon became the first Asiatic possession of the Roman Empire. Owing to this circumstance and the similarity of its monumental problems to those of the later Roman Republic and Empire, it was reserved to Pergamon to supply the immediate models for the best historical and allegorical sculpture of the Romans themselves.

The Venus of Melos of the Louvre Museum, the work of Agesandros (?) of Antioch, is a marble which more than any other has won its way into the modern heart. This statue illustrates the high level that the sacred statuary of the Greeks was able to maintain at a period when Greece proper depended on Asia Minor for the supply of works of art. In another direction, the Borghese Fencer, or Greek Warrior, also of the Louvre Museum, illustrates the great proficiency, and especially the marvellous anatomical learning, of the Asiatic sculptors of this period. It is signed by Agasias of Ephesos. Finally, the overwrought *machine* group known as the Farnese Bull, a piece altogether too large for exhibition here in the plaster-cast, may be assigned to this century, and exhibits a sad decline of the feeling for artistic unity in a monumental composition. It was com-

posed by Apollonios and Tauriskos, artists of the city of Tralleis in Asia Minor.

GREEK SCULPTURE IN THE I. CENTURY B. C.

Pliny makes the singular statement, in the encyclopædia which he called his Natural History, that Greek art "lay dead" from about 276 to about 156 B. C. He can at most refer to continental, not to the wider Greece. The conquest of Corinth in 146 B. C. completed the subjugation of Greece to the Roman Empire, and naturally led to the establishment of many Greek artists throughout Italy and in Rome itself. Even Roman artists learned to fashion statues in the Greek manner, as we know from signatures. The existence of a new Attic school during the first century B. C. is also attested. Kleomenes, the reputed author of the Venus of the Medici in Florence belonged to it. His signature is found on the socalled Germanicus in the Louvre, really a nude portrait statue of Julius Cæsar. Other able Athenian masters of this period were Apollonios, the author of the Torso of the Belvedere so greatly admired by Michelangelo, and Glykon, the author of the Colossal Farnese Herakles which served in the decoration of the Theatre of Pompey in Rome, built in 54 B. C.

Pasiteles, who wrote on art, in the reign of Augustus, was the founder of an archaistic school. It has been thought that Arkesilaos, in the time of Julius Caesar, preceded him. The historical sense was sufficiently awakened for the Emperor Augustus himself to be an admirer of the works of Boupalos and Athenis, Chian sculptors who flourished about 540 B. C. For the same reason Roman amateurs collected as much as they could of relatively early Greek works, and in default of originals had copies of noted pieces made to order. It is from these more or less exact antique copies of noted pieces that we gain our only ocular knowledge of the lost Greek originals in the great majority of cases. The present Catalogue indicates the presumable authorship of the Greek originals, in all cases of this kind, by the use of the preposition "after" (*e. g.* Skopas, Polykleitos, etc.). No attempt is made, or can successfully be made, to determine the date and place of the copyist's activity in each instance, and in a field where conjecture must be accorded wide play, the student must learn to accept the attributions of archæologists as professedly challenging verification.

GREEK SCULPTURE IN THE AGE OF THE ANTONINES.

A. D. 96 TO A. D. 192.

The last vital flare-up of Greek sculptural art occurred under the stimulus given by the Emperor Hadrian's personal enthusiasm for

Greece and Hellenic art. The portrayal and idealization of his beloved Antinous of Bithynia, of whom over 200 antique busts and statues are still extant, was the last artistic achievement of Hellenistic art. After Hadrian, both Greek and Roman art entered upon a rapid decline. And their decline of necessity imposed itself on the new but dependent art of Græco-Roman Christendom until the new faith and its institutional life, so big with promise, acquired the material power to assimilate and develop to artistic form elements and ideas that had been a sealed book to Greece and Rome.

LEADING CHRONOLOGICAL DATA FOR THE HISTORY OF EARLY GREEK ART.

The following tables may be referred to with advantage by the student of Greek sculpture in the H. W. Sage collection of casts, or elsewhere :

Age of the oldest artefacts found in Crete	about 3000 B. C.
Age of the prehistoric ruins and artefacts of Troy-Hissarlik	about 2000 to 1000 B. C.
Age of foundations, tombs, and decorated pottery found in the island of Thera	about 1600 B. C.
Age of the city walls and palace of Tiryns in Argolis	about 1600 B. C.
Age of walls, palace, and tombs of Mykenai in Argolis	about 1400 to 1100 B. C.
Age of prehistoric foundation walls at Athens	about 1200 B. C.
Traditional date of the Trojan War	1194 to 1184 B. C.
Traditional date of the Dorian conquest of the Peloponnesos and Isthmos	1104 to 1066 B. C.
Successful defence of Athens against the Dorians. End of the hereditary royalty of the Neleidai	1066 B. C.
Establishment of the quadrennial Olympian games	776 B. C.
End of the elective monarchy of the Medontidai at Athens	714 B. C.
Hard-soldering invented by the Ionian sculptor, Glaukos of Chios	692 B. C.
Melas of Chios founds a line of sculptors	630 B. C.
Hollow-casting invented by Rhoikos and Theodoros of Samos. Spread of image-casting in Ionian communities	about 580 B. C.

Archermos, grandson of Melas of Chios, sculptor of the first winged statue and earliest extant signed work	about 570 B. C.
The Cretan Daidalidai, Dipoinos and Skyllis, migrate to Sikyon in the Peloponnesos. Spread of the image-carver's art thence to leading Dorian and Ionian communities (Sparta, Rhegion in Italy, Aigina, Samos,)	about 560 B. C.
Kroisos, King of Lydia and a patron of Ionian artists	560 to 547 B. C.
Peisistratos and his sons rule Athens	560 to 510 B. C.
Spread of sculptural art in Italy and Sicily	550 B. C.
Flourishing schools of sculpture in Ionian Asia, Samos, Chios, Athens, Aigina, Sikyon, Argos, Sparta, Italy and Sicily	500 B. C.
Antenor of Athens fashions the statues of the Tyrannicides	about 500 B. C.
Kanachos of Sikyon casts his statue of Apollo Didymaios for Miletos, and dedicates a wooden model of it in Thebes	about 494 B. C.
Masterpieces of Onatas of Aigina, Agelaidas of Argos, Kalamis of Athens, and Pythagoras of Samos, at Olympia, Delphoi, and elsewhere. Activity of the painter Polygnotos of Thasos in Delphoi and Athens	480 to 460 B. C.
Boularchos of Magnesia paints The Army of Xerxes Crossing the Hellespont	480 B. C.
Myron of Eleutherai and Hegias of Athens. Kritios and Nesiotes restore the Tyrannicides	477 B. C.
The construction of the Parthenon begun (?)	454 B. C.
Completion of the great temple of Zeus at Olympia, under the direction of Paionios of Mende in Thrace	450 B. C.
Pheidias of Athens flourished. Dedication of his Athena Lemnia (?)	448 B. C.
Dedication of his Athena Parthenos, and (?) of the portrait of Perikles by Kresilas of Crete	438 B. C.
Pheidias at Olympia. Completion of the Parthenon (?)	434 B. C.
The Peloponnesian War	431 to 404 B. C.
Suspension of work on the Propylaia	428 B. C.

The erection of the Erechtheion begun by Nikias (?)	425 B. C.
Praxiteles the Elder flourished	424 B. C.
Polykleitos flourished	416 B. C.
Erection of the Temple of the Wingless Victory (?)	415 B. C.
Alkibiades dedicates the Balustrade of Wingless Victory (?)	408 B. C.
Kephisodotos flourished	372 B. C.
Praxiteles the Younger flourished	364 B. C.
Skopas of Paros flourished. Erection of the Mausoleion	351 B. C.
Lysippos of Sikyon flourished under Alexander the Great	336 to 323 B. C.
Administration of Lykourgos at Athens. Statues of Athenian dramatists	about 330 B. C.
The Victory of Samothrake erected	about 305 B. C.
Antioch founded by Seleukos I. Nikator	300 B. C.
Statue of "The City of Antioch," by Eutychides, a pupil of Lysippos	296 B. C.
Kephisodotos and Timarchos, sons of Praxiteles, Euthykles and Boëdas, sons of Lysippos. Xenokles, a pupil of Lysippos, writes a book on sculpture	296 B. C.
Erection of the Colossus of Rhodes, by Chares of Lindos	284 B. C.
The Gauls under Brennos invade Epeiros, Makedonia, and Greece. Their victory at Thermopylai and rout before Delphoi. The Apollo of the Belvedere (?)	280 and 279 B. C.
Cessation of art, according to Pliny	about 276 B. C.
Defeat of the Gauls by King Attalos I. of Pergamon. The Pergamene Battle Groups	228 B. C.
The Venus of Melos by Agesandros of Antioch	about 200 B. C.
Roman Conquest of Makedonia and Achaia	180 to 146 B. C.
Gauls routed by Eumenes II. His Giant Altar	166 B. C.
Revival of art according to Pliny	156 B. C.
Conquest of Corinth by L. Mummius	146 B. C.
The Forum of Julius Caesar, with the temple and statue by Arkesilaos of Venus Genetrix	46 B. C.
Extensive transportation of Greek statuary to Rome under Augustus	28 B. C. to A. D. 14
Death and deification of Antinous	A. D. 142

LIST OF ANTIQUE SCULPTURES.

NORTH SECTION, OR RED ROOM.

Oriental and Early Greek Sculpture.

Egyptian Pieces.

1. **Head of the Cow-eared Goddess, Isis-Hathor**—Part of an architectural capital, Paris.

2. **Osiris, the Egyptian God, seated**—Viceregal Museum of Gizeh, near Cairo. Wears conical crown. Hieroglyphics on the plinth.

3. **Basht, the Egyptian Catheaded Goddess, seated**—In the Louvre Museum, Paris.

4. **Amenophis IV. Khu-n-Aten, an Egyptian King of the 18th dynasty, seated**—Louvre Museum, Paris. About 1466 B. C.

5. **A Squatting Egyptian Scribe, Uabhrah**—Louvre Museum, Paris. Hieroglyphics down front. 18th dynasty.

6 to 17. **Egyptian Statuettes**—From figurines of bronze, stone and blue enamelled ware. On the upper shelf in the square glass case.

Mesopotamian Sculpture.

18, 19. **Two Babylonian Record Stones**—British Museum, London. Covered with arrowhead inscriptions, and various emblems. Reign of King Merodach Adan Akhi, 1260 B. C.

20. **A Babylonian Seal Cylinder**—After an original of malachite found at Olympia. In the glass case.

22 to 23. **Three Assyrian Slabs**—Representing figures of genii and of a king in adoration before the tree of life. Paris.

24, 25. **Two Assyrian Slabs**—Representing episodes of a royal battue. Paris and London.

26. **Two Assyrian Slabs**—Representing the surrender of prisoners of war. Paris.

27, 28. **Two Assyrian Lions, Talent Weights**—From Nineveh. London and Paris.

Architectural Fragment.

29. **A Piece of an Assyrian Pavement**—Paris. Carpet design. Laid on the floor. From Nineveh. About 800 B. C.

Phœnician Sculpture.

30. **A Bronze Bowl**—Found at Olympia. In the glass case.

Persian Sculpture.

31 to 37. **Seven Basreliefs from Persepolis**—Representing Persian infantry and cavalry. About 470 B. C. British Museum.

Cuneiform Inscription.

Piece of a Persian Inscription—From Persepolis. British Museum.

Primitive Peloponnesian Sculptures found at Olympia.

Stone Pieces.

38. **A Big Head of Hera**—Wearing the kalathos, from an original of grey limestone. It is probable that this was the head of the temple image of the goddess Hera in her very early Doric temple at Olympia, known as the Heraion. It is not unlikely that this image was akrolithic, *i. e.*, of wood with only the flesh parts, head, hands, and feet, of stone. The whole was, as a matter of course, elaborately colored, of which a trace may be seen in the eyes.

39. **A Small Primitive Head**—Perhaps also of Hera. From a mutilated original of yellowish limestone.

40. **A Couchant Lion**—From an original of limestone, recalling the bronze talent weights of the Assyrians by the striation of the mane and the fiercely yawning jaws. Two copies.

41. **The Combat of the Gods and Giants**—From the limestone pedimental relief of the Treasury of Megara at Olympia. It originally comprised five pairs of combatants. The background was colored blue. Many traces of red were found on the figures themselves.

42. **Head of a Warrior. Mutilated.**

Bronzes.

43. **A Kneeling Archer**—Most likely Herakles, in very low repoussé relief, made for fastening on wood, and surrounded by a quadrangular frame like a picture.

44. **An Archaic Decorative Relief**—Perhaps from a tripod base. Done in repoussé, and divided into horizontal stripes after the manner of Oriental tapestries. The Persian or Winged Artemis, holding two lions by the hind legs; Herakles kneeling to shoot at a Centaur with human forelegs; at the top three eagles regardant, facing different ways alternately, as if copied from a continuous frieze of symmetrically disposed pairs. Compare the Gate of Lions and similar heraldic compositions in Oriental, Greek, and mediæval art. The two other subjects were figured on the celebrated Ark of Kypselos, a piece of early Peloponnesian woodcarving, which stood in the Heraion at Olympia.

45. **A Large Griffin Head**—Once a cauldron handle.

In the Glass Case.

46. **A Recumbent Cow.**

47. **A Small Sphinx.**

48. **Three Female Heads.**

49. **Theseus and the Minotaur**—From a cast relief serving a decorative purpose.

50. **Small Head of Zeus**—With a pointed beard, and a queue. The head, which is cast very thick, but hollow, was fastened to its trunk by an iron dowel. The eyes were inserted of stone or glass paste, as was usual in all antique bronzes. The workmanship is of the VI. century B. C.

The case also contains some Greek spearpoints, inscribed and uninscribed, and an Eleian inscription.

Terracottas.

51. **A Small Primitive Head of Hera**—With a stephane or diadem. In the glass case.

52. **Small Head of Zeus**—More developed than No. 50, and later, viz, of the early part of the V. century B. C. The terracotta was coated with a black varnish, similar to that seen on Greek vases, as if to produce approximately the same effect as a bronze.

53. **A Black Dolphin, Swimming.**

Early Dorian Sculpture.

54. **Perseus Slaying the Gorgon Medusa**—A sculptured metope slab from Selinous, Sicily. The figures are of the very thickest proportions, and the execution is otherwise clumsy. The hero is accompanied by the goddess Athena (Minerva). Medusa holds the horse Pegasos, which sprang from her blood, in her arms; it has extra long hind legs in order to reach that position. The sculptor depended on coloring to make many details clear. The Gorgon had a vermillion mouth and tongue, and green eyes. The slab was discovered in 1823 at Selinous by Messrs. Angell and Evans, broken in about thirty pieces. It is now in the Museum of Palermo. The workmanship is of the VI. century B. C.

55. **The Apollo of Tenea, near Corinth**—In the Glyptothek, Munich. One of the earliest Greek marble statues of the athletic type. Whether Apollo is intended is open to doubt. In any case, the development of the type is due to the rise of the custom of commemorating athletic victories by statues representing the victor as faithfully as was consonant with the undeveloped state of Greek art in the VII., VI., and V. centuries. In the present instance the long hair, and the workmanship, which in many respects recalls the early wooden images, indicate the execution of the piece early in the VI. century B. C.

56. **Bust of the Apollo of Piombino**—Bronze. Queue. Paris.

57. **The Strangford Apollo**—British Museum, London. A torso, much more advanced in handling. Short, curly hair. About 500 B. C.

58 to 67. **The Death of Achilles**—Glyptothek, Munich. A group of ten marble statues from a temple of Athena in the island of Aigina. Athena is present in the centre controlling the struggle in favor of the Greeks and against the Trojans, among whom Paris is recognized by his Oriental dress. Restorations by Thorvaldsen. These figures deserve admiration for their faithful portrayal of physique, but are too early for expressiveness of feature.

68. **Body Snatcher**—From the E. pediment of the same temple. Glyptothek, Munich.

69. **Herakles as Archer**—Munich. Herakles here appears in armor, which is unusual. Also from the E. pediment, in which was represented a victory of Herakles over the Trojans. The date of these compositions, which are imbued with true Dorian love of athletics and observation of the nude, is about 520 B. C. The two pediments have been ascribed to Kallon, and to Onatas, both eminent native sculptors of the island.

70. **Head of a Bearded Warrior**—Glyptothek, Munich. School of Aigina.

Perforated Melian Terracottas.

71. **Perseus on Pegasus, and the Gorgon Medusa.**

72. **Bellerophon (missing) and the Chimæra.**

Early Ionian Sculpture.

73. **Section of a Sculptured Ionic Column**—From the temple of Artemis at Ephesos. Walking figures. Vestiges of a dedicatory inscription by Crœsus, King of Lydia. About 550 B. C. British Museum.

74. **Hera (Juno) of Samos**—Louvre Museum, Paris. A cylindrical headless figure found in the island of Samos. VI. century B. C.

75. **Seated Female Figure**—From the Temple of Miletos. British Museum. About 525 B. C.

76. **Running Figures**—Basrelief from Branchidæ. British Museum. About 525 B. C.

77. **A Siren on a Column**—Between seated mourners. From Xanthos, in Lycia, Asia Minor.

78. **Sphinxes flanking a Blind Door**—From a tomb at Xanthos.

79. **Man walking with a Horse**—Xanthos. British Museum.

80. **Cocks and Hens**—Three slabs. Xanthos. British Museum.

81. **Wild Animals**—Three slabs. Xanthos. British Museum.

82. **Frieze of the Harpy Tomb**—Xanthos. Four sides, representing childhood (a boy), youth (three maidens), and adult age (a man and a woman), offering gifts to throned deities. On the smaller sides are Harpies carrying off miniature human souls. The cow and sucking calf over the aperture for the coffin appear to relate, as do the show offering scenes, to the mysterious correlation of life and death.

83. **Military Encounters and Storming of Fortified Cities**—Including the surrender of Greeks to a Persian satrap. From a monument at Xanthos, Lycia. These subjects form the frieze of the Red Room. V. century B. C.

84. **Broad Frieze of the Xanthos Monument**—Representing a battle of Greeks and Amazons ; 3 slabs. V. century B. C.

85. **Narrow Frieze of the Xanthos Monument**—Seven figures bearing gifts, and banquet scene ; two slabs.

86. **A Nereid Skimming the Sea**—From the Xanthos Monument. British Museum. A water fowl is placed under the striding figure, by way of suggesting the watery element.

In 1886 and 1887, a rich series of Attic Sculptures, anterior to the occupation of Athens by Xerxes, was unearthed on the Akropolis. It consists mainly of draped female figures. No casts of these statues can yet be had.

87. **Sepulchral Relief of Philis**—A Greek woman. Louvre. Northern Greek work of the V. century, found in Thasos.

Early Aiolian Sculpture.

88. **A Sepulchral Slab**—From Cumae in Italy, and inscribed, in the original, with an Oscan inscription. The subject is the buried man as he was in life.

Early Athenian Sculpture.

89. **Harmodios and Aristogeiton**—The Athenian tyrannicides. Naples Museum. Copy of the group by Antenor, erected about 500 B. C. The head of Aristogeiton, and all four arms are restored; swords belong only in the right hands.

90. **A Statuette of Dionysos**—From a marble in the Museo Torlonia, Rome. Furtwaengler cites it as an illustration of the probable style of Hegias of Athens, the teacher of Pheidias.

Archaistic Sculpture.

That early Greek sculpture in which a but partly successful struggle with technical difficulties, and with the rendering of the human figure, is evident, is termed *archaic.* Statuary of a late date, in which the early simplicity of ideas and execution is merely affected, is termed *archaistic.* The same phenomenon is observed in our own Preraphaelite painting. The archaistic work appears to date largely from the revival of Greek sculpture under Hadrian and his successors, about A. D. 117 to 180, yet indirectly illustrates the character of primitive Greek sculpture.

91. **The Borghese Altar**—Of triangular shape. Louvre Museum, Paris. Two stories of figures upon the sides of the altar represent the twelve gods: Zeus, Hera, Poseidon, Demeter, Hephaistos, Athena, Apollo, Artemis, Ares, Aphrodite, Hermes, Hestia, and, above, the Graces, Hours, and (3) Muses.

92. **The Corinthian Wellcurb**—Now destroyed or lost, formerly owned by Lord Guilford. On cylindrical pedestal. The figures, much mutilated, represent the marriage of Herakles and Hebe, witnessed by gods and goddesses. Found at Corinth.

93. **Herakles and the Herkynian Hind**—A small basrelief. Berlin Museum.

94. **Bust of Artemis**—With crown of stags. Glyptothek, Munich. Taken from a draped statue found at Gabii in Latium, and conjectured to represent the Latin Diana Nemorensis.

95. **Artemis Walking**—From Pompeii. A colored marble. Naples.

96. **Athena Promachos**—In attitude of attack. Found in Herculaneum. In Naples Museum. According to some, a copy after Pheidias.

97. **Elektra and Orestes**—Naples. An archaistic marble group by Stephanos, son of Pasiteles.

98. **Terminal Pan**—British Museum. Archaistic figure, of the hermes form, freely treated and curiously draped. The god plays the flute.

99. **The socalled Venus Genetrix, or Aphrodite**—From a marble in the Louvre, Paris. The face appears to be of a V. century archaic type, while the dress is a masterly rendering of a diaphanous material. It would appear that the statue, if indeed a copy of one made for Julius Cæsar's temple of Venus Genetrix by a contemporary Greek artist, Arkesilaos, was an archaistic imitation of a dual sort. The originals were probably the Aphrodite of the Gardens by Alkamenes, and the Coan Venus of Praxiteles.

EAST HALL AND ENTRANCE ALCOVE.

Greek Athletic Statuary.

100. **Victorious Girl Racer**—National Museum, Rome. Nude, girlish figure, binding her hair with a fillet ; armless. I. century imitation of a V. century piece, perhaps an Atalanta.

101. **Beardless Athlete**—Glyptothek, Munich. School of Aigina.

102. **Apollo Choiseul Gouffier**—British Museum, London. Nude male figure without attributes. V. century B. C. Probably of Athenian workmanship.

103. **Young Athlete**—Hermitage, St. Petersburg. Nude boyish figure ; the right forearm is missing. Early V. century. Probably of Athenian workmanship.

104. **The Thorn Extractor (Lo Spinario) of the Capitoline Museum**—From an antique bronze copy of a V. century original. The piece finds its best explanation on the supposition that it was the iconic statue of a boy victor in the footrace, whose success was the more creditable from his triumph over a mishap to his left foot, while running.

105. **Victorious Girl Racer**—Vatican Museum. With loose hair, and clad in a short tunic; the costume of the girls' footrace at Olympia. Supported by a stump decorated with a palm branch. In V. century style, by a Greek sculptor of the Augustan age.

The Diskobolos or Quoitthrower after Myron of Eleutherai. From the antique marble copy of the lost original bronze in the Vatican Museum, Rome. The artist's aim was to give an instantaneous view of his subject at the moment immediately preceding the throw. The cast is on the second floor in Sibley College.

106. **The Doryphoros or Spearbearer**—Naples Museum. Copy of the V. century statue of Polykleitos.

107. **Head of the Doryphoros**—Bronze, in Naples Museum. Copy by Apollonios, after Polykleitos of Argos. The Spearbearer was long regarded as the standard of athletic proportions.

108. **The Diadoumenos or Hairbinder**—British Museum. A victorious young athlete, binding his brow with a fillet. The left arm is missing. Copy of the V. century statue by Polykleitos. The bronze original, which is recorded to have sold for $120,000, was without the supporting palm stump.

109. **Head of the Diadoumenos**—Louvre Museum, Paris. A more faithful copy after Polykleitos.

110. **A Wounded Amazon**—Berlin Museum. Clad in a short tunic (exōmis), with spurstrap on left foot. Copy of the V. century statue by Polykleitos.

111. **Bust of a Wounded Amazon**—Louvre Museum, Paris. Copy of a V. century statue, possibly by Sosikles.

112. **The Diskobolos or Quoitthrower**—Vatican Museum, Rome. Figure of a standing athlete preparing to throw the quoit, according to some the copy of a V. century original by Naukydes of Argos.

113. **The Chinnery Hermes**—Head in the British Museum. The ears, like those of the Doryphoros head, are disfigured by boxing. Copy of an early IV. century statue, possibly the Hermes of Kephisodotos of Athens.

114. **Bust of a Greek Boxer**—Glyptothek, Munich. Style of Skopas, IV. century B. C.

The antique, but wrongly fitted head of the Aristogeiton No. 90, has a character very similar to Nos. 114 and 115.

115. **Meleager, Slayer of the Calydonian Boar**—Vatican Museum. Probably a copy after a statue by Skopas, IV. century B. C.

116. **Wild Boar Rising from his Lair**—Uffizi, Florence. Possibly an improved copy after a IV. century piece of the school of Skopas.

117. **Head of a Boxer**—Olympia. Mutilated.

118. **Athlete with Oilflask**—Glyptothek, Munich. Nude male figure with right arm raised ; the arms are restored. IV. century.

119. **The Apoxyomenos or Athlete with the Strigil**—Vatican, Rome. A copy of the bronze statue by Lysippos. IV. century.

120. **Seated Hermes**—Naples. School of Lysippos.

Other pieces of statuary of an athletic or semiathletic character will be found in the North, Central and South Sections of the Museum, and also in the Bronze Room.

121. **The Dionysos of Tivoli**—From a marble lately unearthed at Tivoli, near Rome, and now in the Baths of Diocletian. It was probably made in the age of Hadrian, after a bronze original of the IV. century B. C. The statue does not fit its own plinth. Its authorship has without sufficient reason been conjecturally attributed to Euphranor of Athens, an artist of the early part of the IV. century, whose merits as a sculptor equalled his merits as a painter.

122. **The Startled Satyr Marysas**—Starting back at sight of the flutes thrown away by the goddess Athena. The marble is preserved in the Lateran Museum, Rome. It is thought to be a copy after a bronze by Myron of Eleutherai. It formerly bore the erroneous title of *The Dancing Faun*, in consequence of which interpretation the hands were falsely restored with castanets. They should be restored with separated fingers, indicating extreme surprise. Athena invented the Greek double flutes, but threw them away on finding them unbecoming to her. Marysas found them. He was afterwards flayed by Apollo for presuming to compete with him as a musical performer. In the present statue, which is in the Lateran Museum, Rome, the Italian restorer has wrongly conceived the Satyr as dancing to the click of a pair of castanets.

123. **The Hunter Aktaion Devoured by his Own Dogs**—From a marble in the British Museum, found on the Via Latina, Rome.

The principal figure repeats the pose of the *Startled Marsyas* by Myron. It may be regarded either as a plagiarist's adaptation of Myron's statue, or perhaps with equal probability as the reduction of a picturesque bronze group by Myron's own hand. The dogs would be quite in Myron's vein, and so would the whole subject. It occurs on VI. century metope of Selinous, Sicily.

MAIN HALL AND NORTHEAST ALCOVE.

Sculptures of the Temple of Zeus and Altis at Olympia, of the Parthenon and Akropolis at Athens, of the Heraion near Argos, and of the temple of Apollo Epikourios near Phigaleia in Arcadia.

The Olympian Marbles.

126. **Seven Lions' Heads from the Temple of Zeus**—These heads, placed on the top of the entablature which bears the Parthenon frieze, are ornamental gutter-spouts from the exterior cornice of the Olympian Temple. The greatest singularity is the extreme difference in their execution, which indicates the unequal ability of the workmen to whom this part of the sculptural decoration appears to have been unreservedly entrusted.

127. **Fragments of an Olympian Metope**—Louvre Museum, and Olympia, Greece. Herakles and the Nemean Lion. The hero, with one foot on the slain lion, was looking forward sadly to his long career of ill-rewarded labors, as set forth to him by the goddess Athena.

128. **A Metope of the Temple of Zeus at Olympia**—Louvre Museum, Paris. Found in 1829, during the French military expedition in behalf of the Greek insurrection. Represents the Dorian hero Herakles overcoming the Cretan bull, which he does by sheer strength. One of his twelve labors. These furnished the subjects for the twelve sculptured metopes on the exterior walls, front and back, of the cella of the temple.

129. **A Metope of the Temple of Zeus at Olympia**—From a marble in the Museum of Olympia, Greece. Found in the course of the German archæological expedition of 1875 to 1881. Represents Herakles, assisted by one of the Hesperides, upholding the vault of Heaven, while Atlas brings him the golden apples.

130. **Fragments of the Amazon Metope**—Olympia.

131. **Model of the Eastern Pediment, restored**—By Richard Grüttner, of Berlin. The scale is that of 1:10. The archæological suggestion under which the sculptor has worked is that of Ernest Curtius, the celebrated historian, at whose instigation and under whose personal direction the excavation of Olympia, the national athletic ground of Greece, on the River Alpheios, was carried out at the expense of the German Empire, 1875 to 1881. Since the execution of these models, Grüttner has mounted and restored the full size plaster casts in Berlin, and set up the original marbles in the museum at Olympia itself. The subject of the E. pediment, by Paionios of Mende in Northern Greece, is the mythical chariot race of Oinomaos, King of Pisa near Olympia, with Pelops the Lydian, son of Tantalos and ancestor of the kings of Argos. Oinomaos lost his life, while Pelops won a bride, the daughter of his adversary, in this much-sung contest.

As conceived by Curtius, the composition of Paionios consists of the following figures: The rivergod Alpheios, the nymph Arethusa, the hopeful household prophet of Pelops, the chariot and horses of Pelops, a charioteer, Hippodameia the bride, Pelops, Zeus as the supreme arbiter, favorable to Pelops, Oinomaos, his wife Sterope, Myrtilos, the treacherous charioteer of Oinomaos, the king's horses and chariot, the despondent prophet of Oinomaos, and a squatting boy in conversation with the rivergod Kladeos, a confluent of the Alpheios at Olympia.

132. **Model of the Western Pediment, restored**—By R. Grüttner of Berlin. Scale of 1 : 10. The subject of the original group by Alkamenes of Lemnos, one of the Northern Greek islands, is *The Combat of the Lapithai and the Centaurs.* The order of the figures from left to right is:

Young woman, an old nurse or maid, a Greek fetching down a Centaur, a young woman resisting the Centaur, a boy resisting a Centaur, the hero Theseus delivering a young woman from the embrace of a Centaur; Apollo, presumably invisible to the combatants, but interfering in behalf of the Greeks, who here represent law and order, stands in the center; to the right of him are: the Centaur Eurytion with the bride Deïdameia rescued by the bridegroom Peirithoos; further the invulnerable Kaineus, thrust into the ground by a Centaur; a group of a woman, a Centaur, and a male champion; and lastly female onlookers, one old and one young, as in the oppposite corner.

133 to 138. **Figures of the Eastern Pediment, Temple of Zeus, Olympia**—Full size casts are here of four figures, viz: *Kneeling Girl*, conjectured to represent *Arethusa*, the *Despondent Prophet*, the *Squatting Boy*, and *Rivergod Kladeos;* also the *Heads of Hippodameia and Pelops.* All these are unrestored, just as found, except for the piecing.

139 to 154. **Figures of the Western Pediment, Temple of Zeus, Olympia**—The full-size casts mounted on the large pedestal will be easily understood by comparison with the restored model. They include the *Standing Apollo*, the *Theseus Group*, the *Peirithoos Group*, the *Kaineus Group*, the group of a *Boy and Centaur*, and the *Woman and Falling Centaur* of the north angle of the pediment. Also, but not set up on the long pedestal, a *Young Woman* and an *Old Woman* from the north and south angles, respectively, and the head of the *Old Woman* from the south angle. The statues are unrestored reproductions of the marble pieces as found. As far as possible the smaller fragments have been fixed in their proper relative positions.

The originals of these colossal sculptures are now set up in a Museum built especially for them at Olympia, in the Peloponnesos, Greece. They were but recently unearthed (1875 to 1881) at the expense of the federal government of the German Empire, under a treaty with that of Greece, stipulating that no exportation of originals should take place. In the history of Greek art, as the work of two Northern Greek sculptors of the first contemporary rank, they illustrate the daring pictorial and realistic character of Ionian statuary about of the middle of the V. century B. C., before it had experienced much contact with the technical superiority of the Dorian masters, without the assimilation of which the noble works executed in Periclean Athens and at Olympia itself by the genius of a Pheidias would have been impossible.

Within the Olympian temple was the most famous and the most sublime statue of classical antiquity, the Zeus Olympios of gold and ivory fashioned by Pheidias of Athens. This work has perished, and no tolerably faithful copy gives a fair notion of its sculptural character. A small figurine in the glass case, which is a reduction of the Roman Jupiter Capitolinus, itself an imitation of the work of Pheidias, may serve to convey some idea of its appearance.

155. **The Flying Victory of Paionios**—Museum of Olympia, Greece. This remarkable statue, here mounted on a triangular pedestal eight feet in height, which is as close an imitation of the original pedestal of nearly twenty feet in height as space will permit, occupies a prominent place in the history of classical art as

the first effort of developed Greek sculpture to render an independent *floating* figure. The goddess is in fact conceived as cleaving the air with widespread pinions; for although she seems to be alighting on the lofty pillar from which as from a rostrum she will proclaim the success in arms of the Messenians, the agitation of her windblown draperies, and her bellied cloak behind, as well as the startled eagle under her feet, are all in contradiction with the material actualities of the figure, regarded merely as a piece of marble weighing two tons, and hoisted to such a height only by the use of block and chain tackle. The statue probably held her flying cloak in the left, and a fillet in the right hand, both of which are lost. The cloak, wings, and head are preserved only in small part. The figure was, according to Brunn, an independent monument set up by the exiled Messenians in commemoration of their brilliant capture of Oiniadai in Akarnania in 420 B. C. Paionios, the chief sculptor of the temple of Olympia, might by this time have assimilated some of the brilliant technique of Pheidias in the significant handling of drapery. The hand of the latter's Olympian Zeus held a flying Victory, the modelling of which could well have been witnessed by Paionios. In his inscription on the pedestal Paionios makes reference to his own small Victories on the apex of the temple, front and back: "*The Messenians and Naupaktians dedicated me to Zeus. Paionios of Mende, sculptor. He also won a victory in making the finials for the temple.*"

The inscription inserted in the back of the triangular pedestal, as on that of the original monument, refers to a statue of Euthymos, an athlete, by Pythagoras of Samos, one of the greatest artists of the V. century. Another inscription attached to the original pedestal, but not reproduced here, relates to the public affairs of the Messenians under the Roman Empire. Similar inscriptions were attached to a similar triangular pedestal, which M. Homolle, the director of the French governmental exploration of Delphi now in progress has recently discovered there, and which he conjectures to have supported another marble Victory of the Messenians, by the same Paionios of Mende.

Small finial Victories which greatly resemble the present statue statue were found by M. Homolle at Delos. They are virtually replicas of the Olympian finials of which Paionios was so proud, and which were in all probability the competitive models on the basis of

which the contract for the whole sculptural decoration of the great temple at Olympia was awarded.

156. **Youth Seated on a Rock**—Olympia. This small headless statue represented either a victorious athlete, or perhaps the Arcadian shepherd-god Pan, reclining on a mountain side. In the latter case it belongs to the IV. century B. C., when the Arcadian league for a time controlled Olympia.

The Athena Parthenos of Pheidias.

157. **Athena Parthenos**—The Lenormant statuette. Found in Athens in 1859. A clumsy but faithful reproduction of the temple statue on a very small scale. Roughly hewn. The Attic helmet, the cape-shaped ægis, the manner in which the dress is girded, the pose, and the sketchy reproduction of some of the figures on the shield and pedestal of the great original, prove the intention of imitating the thirty-nine foot gold and ivory temple image as closely as it was possible to do in marble on so small a scale, and give a rude but correct general notion of the masterpiece of Pheidias.

158. **Athena Parthenos**—The Barbakeion copy. A marble statuette of about one-twelfth of the scale of the chryselephantine idol. Found in Athens in 1880. The smaller details are here omitted, and the work, which is colored, lacks the beauty of execution to inspire confidence in its fairly rendering the spirit of its prototype. The right hand is supported by a column, as it was in the original, which stood in the Parthenon on the Akropolis of Athens for nearly a thousand years from its dedication in 438 B. C., to its consumption by fire in the VI. century of the Christian Era.

159. **Athena Parthenos**—From a bronze statuette in the Museum of Turin. Here costume and attitude reproduce the famous original more freely. But the slenderness of the proportions indicates a late date of execution. The outstretched right hand is supposed to support a small figure of Victory, which in the original temple statue was of the size of life, and one-fifth as tall as was the Athena herself, without her thick sandals and high crested helmet.

160. **Torso of Athena Parthenos**—A large mutilated torso found on the Akropolis, and corresponding with the other copies, which it excels in style and dignity. Akropolis Museum, Athens.

To its pedestal is fastened the **Strangford Shield**, a fragmentary marble copy of the *Battle of Greeks and Amazons* which adorned the shield of the Athena Parthenos. This measured 15 Greek feet in diameter in the original, so that the figures were about life size. In the copy the figures of Pheidias and Perikles can be recognized among the Athenian combatants.

The Parthenon Marbles.

161. **The Frieze of the Parthenon**—Has been adapted to serve as an inward facing frieze for the curtained Central Section, in such fashion that the east and west parts face as they did on the exterior of the temple cella. Facing east is the series of slabs which occupied the front wall of the temple. The central slab shows the priest and priestess of Athena with three young acolytes. To right and left are seated the gods and goddesses supposed to be invisibly present as guests of the Athenian Republic, viz., from left to right,

Hermes,	Athena, unarmed,
Dionysos,	Hephaistos,
Demeter, with a torch,	Poseidon,
Ares,	Apollon,
Hebe, standing,	Artemis,
Hera, veiled,	Aphrodite, mutilated,
Zeus,	Eros, standing.

The gods are approached on either side by women, walking in pairs and bearing offerings. The procession is marshalled and reviewed by young and elderly men, the latter probably magistrates.

Facing west are the slabs which occupied the west or back wall of the temple. Here the tail of the cavalry procession is represented as composed of horsemen that have not yet fallen into line.

At the north end of the central section, on the partition wall, are a few specimen slabs of the north frieze, representing the parade of the Athenian cavalry.

At the south end are cows being led up for sacrifice, from the south frieze of the Temple.

Section of the Parthenon Frieze on the Floor of Central Section—Athenian charioteers in armor, moving from left to right. From the N. side of the temple. Much mutilated.

Sections of the Parthenon Frieze on East Wall.—Boys, sheep, maidens, youths with jars, proceeding to leftward. From the N.

side of the exterior of the cella of the Parthenon, or temple of Athena (Minerva) at Athens, dedicated under Pericles 438 B. C. Dismounted and mounted Athenian cavalrymen from the N. and W. sides of the temple. The sculptures of the Parthenon are commonly ascribed to Pheidias, the greatest of the Greek artists.

162. **A Sculptured Metope of the Parthenon**—From the Doric exterior frieze of the Temple. Represents a struggle of doubtful issue between a Greek and a Centaur. One of the most spirited of the metope sculptures from the S. side of the temple. The Centaur's drooping tail seems to fortell his defeat and death by the sword of the Lapith. Northeast Alcove.

163. **A Sculptured Metope of the Parthenon**—From the Doric exterior frieze of the temple. Represents the success of a Greek youth in a struggle with a Centaur. British Museum, London.

Reliefs on E. Wall, Entrance Alcoves.

164. **Metope Slab of the Parthenon**—British Museum. A Centaur downing a Young Greek. V. century. To N. of main door.

165. **Metope Slab of the Parthenon**—British Museum. A Centaur hurling an amphora on a Greek. V. century. To S. of main door.

166. **Metope Slab of the Parthenon**—From the S. side of the temple; now, with the rest of the Parthenon marbles here reproduced, in the Elgin Room of the British Museum, London. A triumphant Centaur prances wildly over the dead body of his Greek adversary.

A Sixth Metope Slab of the Parthenon, and a fragment of a Seventh may be seen in the Architectural Museum, Lincoln Hall. The former represents the seizure of a woman by a Centaur.

The struggle originated at the wedding banquet of Peirithoos, a Thessalian prince, whose subjects, the Lapiths, had the help of the Athenian hero Theseus in overcoming and destroying the wild race of the Centaurs. This legend was a favorite subject with Greek sculptors and painters for the same reasons which explain the popularity of the story itself: (a) as containing a fantastic element appealing forcibly to the imagination, (b) as illustrating and typifying the permanent conflict between Greek law and order and Barbarian ruthlessness, (c) as affording a fine artistic opportunity, in portrayal of vigorous action,

in the variety of the scenes, and in the effective contrast between the forms of man and monster.

167 to 178. **The Eastern Pediment of the Parthenon**—The extant statues complete. British Museum, and Athens. The subject was the *Birth of Athena.* The whole central portion of the triangle is lost. Zeus, as the father of Athena, was the principal and largest figure, in the middle. The sun-god and moon goddess in the corners, with their horses, show the time of Athena's birth, early morning. The other figures have been variously conceived to be the leading deities of Attica, the principal Olympian gods, or allegorical personifications such as Mt. Olympus, Earth, and Sea. According to prevailing opinion, Iris and Nike (Victory), as messengers of Zeus, are proclaiming the joyful news of his delivery to the deities of heaven, earth, and sea. The current names for the extant statues, from left to right, are, *Helios*, *Horses of Helios*, *Demeter*, *Persephone*, *Iris; Hephaistos* (a marble torso in Athens); *Nike*, *The Three Fates*, *Selene*, *Horses of Selene.*

179. **Rivergod Kephisos**—A colossal reclining figure, much mutilated. From an angle of the western pediment triangle of the Parthenon. British Museum, Elgin Room. This figure is conceived as a witness of the mythical struggle between Poseidon and Athena for the possession of Attica, which was the subject of the whole composition. As a study of the nude it has especially commanded the admiration of sculptors.

180. **Fragments of Olive Tree and Feet**—Supposed to belong to the centre of the composition, where Athena has caused an olive to spring up, the tree to which so much of the prosperity of Attica was due.

Lions' Heads from the Sima or False Gutter of the Parthenon and of the Heraion may be seen in the Architectural Museum, Lincoln Hall.

Topographical Models.

A Model of Athens and Peiraieus by Muret and Limprites may be seen in the Greek Lecture Room, No. 6 White Hall.

Model of the Akropolis, Athens—Scale of 1:250. By the German sculptor von der Launitz, revised by Professor A. Michaëlis. Showing the fortification of the Athenian citadel, its monu-

mental entrance (the Propylæa), and the famous temples on its top (Parthenon and Erechtheion). Also the Akropolis Museum, and the two theatres on the S. slope of the hill outside of the circuit wall. Between these was the sanctuary of Asklepios.

181. **West Frieze of the Temple of Athena Nike on the Akropolis of Athens**—Greeks in combat with Orientals. The temple of Nike, commonly known as the temple of Wingless Victory, stands before the S. W. wing of the Propylaia. It was probably erected during a lull of the Peloponnesian War, about 415 B. C. The building itself is an Ionic amphiprostylos of exceedingly small dimensions, barely large enough to harbor a single statue. It was taken down and buried in a Turkish bastion, but recovered and set up again by Ross, Schaubert, and Hansen in the thirties. The marbles here reproduced were part of Lord Elgin's booty of 1799 to 1801, and are still in the British Museum.

182. **A Winged Victory Setting up a Trophy**—From the sculptured balustrade of Athena Nike. In the Greek Lecture Room, No. 6, White Hall. The balustrade was adorned with lively groups of Winged Victories performing acts of homage to the goddess Athena, patroness of Athens. It was probably dedicated during a lull of the Peloponnesian War by the victorious Athenian admiral Alkibiades, in 408 B. C.

183. **A Winged Victory Adjusting Her Sandal**—From the balustrade of Athena Nike. On account of its exquisitely graceful pose and drapery, this piece is a great favorite with modern artists and Amateurs. The artist depended considerably, as usual, on the use of color for the elaboration of certain details such as feathers and sandal straps.

184, 185. **Two Fragments of Metopes**—From the Temple of Apollo Epikourios near Phigaleia, thought to have been erected in 424 B. C. On the N. partition wall. In the British Museum.

186, 187. **Two Fragments of Metopes**—From the Heraion near Argos, burnt down in 416 B. C. and rebuilt at that time under the general direction of Polykleitos of Argos. The marbles are in the National Museum at Athens. They were brought to light with Nos. 188 to 190, by the American School of Classical studies at Athens, from which the plastercasts can be obtained.

188. **Head of an Amazon**—From a metope of the Heraion near Argos.

189. **Head of a Greek Combatant**—From a metope of the Heraion.

Both of these heads are detached, but are slightly lopsided owing to their having been executed as high reliefs. No. 189 may be an Athena.

190. **Head of a Maiden Goddess**—From the Heraion. Dr. Charles Waldstein, under whose direction the discovery of these marbles was made, inclines to the belief that the present head represents the goddess Hera herself, who was worshipped in Argolis under three forms, as *Hera Kore*, the maiden, as *Hera Teleia*, the matron, and as *Hera Chera*, the widowed one. Professor Furtwaengler considers it to represent *Hebe*, the daughter of Hera, and sees no basis for Waldstein's attribution of its invention or execution to Polykleitos himself.

Statuettes.

Two glass cases at the N. end are filled with plaster casts of bronze statuettes, mainly from originals in the Paris collections. The casts are from the moulds of the École des Beaux Arts, Paris. Case A contains male, case B female and infant figurines. Many of these small statuettes reflect or copy the grander sculpture of Antiquity. The range of the subjects includes mythology, athletics, life, and utensil decoration. The pieces belong to many periods, and include some Etruscan pieces.

Attic Reliefs.

191. **The Three Graces**—From a marble in the Vatican after Sokrates, probably no other than the son of Sophroniskos and celebrated philosopher. The original was located near the Propylaia on the Akropolis. Some fragments of an archaic relief, the counterpart of that in the Vatican, but much larger, have been found on the Akropolis itself. That Sokrates earned his living in youth as a sculptor is well known. If the testimony of the present relief may be relied upon, he was a distinctly backward artist, as compared with his older contemporary Pheidias, but not more so than the sculptors of some of the clumsier Parthenon metopes.

Attic Reliefs in No. 6 White Hall.

192. **The Goddess Artemis**—Walking towards the right, clad in a long tunic and carrying a bow and a lighted torch. There is an inscription.

193. **The Goddesses Kybeleand Demeter**—The former is seated on an ornate throne facing to the right. She holds a libation cup and a tambourine, while a lion lies close to the feet of her throne. Demeter faces her standing, and holding a torch.

194. **Sepulchral Relief**—A standing and a seated man shake hands; a boy behind raises one hand as if speaking. Underneath, on a tall sepulchral urn represented in low relief, are sculptured a cloaked man wearing a conical hat, and a boy carrying some game on a stick.

195. **Sepulchral Slab of Pyrrhias wife of Pyrrhias**—A flat pictorial relief in the form of quadrangle picture, represents Pyrrhias sitting at meat on a couch on which her husband reclines. The inscription states that the woman was a native of Thessaly.

196. **A Waterworn Sepulchral Slab**—Representing a funeral banquet. A naked boy serves a recumbent man with wine from a krater. Beneath the couch is a serpent, the symbol in Greek Antiquity of heroic immortality after death. At the foot of the couch sits the principal banqueter's wife. Further to the left are two big children heavily draped, a naked boy with a box on his head, and two quite little ones, approaching the parental couch.

197. **Large Sepulchral Relief of a Seated Lady**—Whom a female attendant approaches deferentially with a half open box. Probably intended merely as a scene from life.

198. **Sepulchral Slab of Glaukias and Euboule**—A standing man with a stick seems to bid a seated woman, presumably his wife, farewell. The relief is without frame and but roughly incised.

199. **Part of a Boat with Combatants**—Fragment of the decoration at the foot of a list of names of Athenian soldiers and sailors lost in a naval campaign.

200. **A Spearman Feeding a Horse in the Presence of His Wife and Son.**

Mythological Busts of Different Ages.

201. **The Zeus of Otricoli**—From a marble in the Vatican Museum, Rome. A piece the original of which has been variously attributed to Pheidias, Lysippos, and Praxiteles the Younger. The drapery indicates that it was copied from a statue.

202. **The Zeus of the Naples Museum**—Overbeck's *Zeus Terpsikeraunos;* the god is portrayed as he might have looked after overcoming the Giants.

203. **Zeus Ammon**—A mutilated bust found at Pergamon and now in the collection of the Greek Syllogos at Constantinople. The sockets over the temples originally had ram's horns inserted in them. This type of Zeus was African Greek, deriving from the ram-headed, or ram's horned Egyptian god Amen-Ra.

204. **The Hera Ludovisi**—From a colossal marble in the Museo Boncompagni-Ludovisi (the finest of the extant Heras) in Rome. The present cast is from a half size reduction of the original head, with the bust drapery added by the eminent German sculptor Rietschel, for the purpose of making a good pendant for the Zeus of Otricoli.

205. **Poseidon**—From a marble in the Vatican Museum.

206. **The Demeter of Knidos**—From a statue in the British Museum, found at Knidos, of which there is a complete cast in the Museum, No. 252.

207. **Ares (Mars)**—From a bust in the Glyptothek, Munich, reproducing the same type as the Borghese statue of Mars in the Louvre, Paris.

208. **The Aphrodite of Arles**—From the celebrated statue known from its plane of discovery as the *Vénus d'Arles* in the Louvre, Paris.

209. **Aphrodite**—From a marble in the Royal Museum of Berlin.

210. **The Aphrodite of Pergamon**—In the Berlin Museum. Mutilated.

211. **The Aphrodite of Knidos**—From the Rondanini statue in the Glyptothek, after Praxiteles of Athens.

212. **The Aphrodite of Knidos**—From a small marble found at Olympia.

213. **Head of an Aphrodite**—From a marble in Berlin.

214. **The Aphrodite of Capua**—From the marble statue in Naples.

215. **The Apollo Steinhäuser**—From a bust in Basle, Switzerland, after the same Greek original as the celebrated Apollo of the Belvedere. A cast of the latter may be seen at Sibley College.

216. **The Artemis Colonna**—From the statue in the Royal Museum of Berlin.

217. **Bust of the Hermes Praxiteles**—Of which there is a complete cast in the Museum under No. 259. The bust has been placed in the Greek Lecture Room, No. 6 White Hall.

218. **Turbaned Bust of the Bearded Dionysos**—From a marble in the Louvre, Paris.

219. **Bust of the Beardless Dionysos**—From a marble in the Capitoline Museum formerly known as Ariadne. In spite of the effeminacy of the features, the budding goat's horns are thought to decide the nomenclature in favor of Dionysos himself.

220. **Bust of Ariadne**—With hollow eyesockets, indicating the insertion of paste eyes as was customary in bronzes. From a Capitoline marble.

221. **Bust of the God Pan.**

222. **Bust of Asklepios, the God of Medicine**—Ffrom a marble in Berlin.

223. **Head of the Goddess of Peace Eirene**—From the marble statue after Kephisodotos in Munich, Bavaria.

224. **Head of the Herakles Farnese**—From the marble statue in the National Museum, Naples.

225. **Head of a Giant**—From a torso in the Pergamene altar frieze. A reduction to one-half of the original size.

226. **Head of a Triton**—From a marble torso in the Vatican Museum.

227. **Mask of the Gorgon Medusa**—From a marble of the Glyptothek, Munich, known as the Medusa Rondanini. The back plate is a restoration. Furtwaengler does not hesitate to derive the composition from Pheidias.

228. **The Medusa Ludovisi**—From a marble conjectured by Helbig to represent a Sleeping Fury ; according to Dr. Sachs' recent conjecture a dying Amazon (!). The back plate is a restoration. In the Latin Recitation Room, No. 3 Morrill Hall.

229. **The Goddess Isis**—From a marble in Rome. The worship of Isis, the devoted spouse of Osiris, was transmitted from Egypt to the Greeks and Romans, and became one of the most popular and influential pagan cults.

230. **Bust of the Heroine Niobe, Daughter of Tantalos**—From the marble statue in Florence.

Portrait Heads and Busts of Greek Literary and Historical Characters.

231. **Homer**—From a bust in the Capitoline Museum.

232. **The Tragic Poet Aischylos**—From a Capitoline bust.

233. **Sophokles and Euripides**—From a double herma in the Bonn University Museum.

234. **Euripides**—From a bust in the Vatican Museum.

235. **The Comic Poets Aristophanes and Menander**—From a double herma in Bonn.

236. **The Historians Herodotos and Thoukydides**—From a double herma in Naples.

237. **The Athenian Statesman Perikles**—From a Herma in the British Museum.

238. **The Athenian Orator Demosthenes**—From a herma in Munich.

239. **The Philosopher Aristotle**—From a statue in the Spada Collection, Rome.

240. **King Alexander the Great of Macedon**—From a head found in Alexandria. British Museum.

241. **Alexander the Great**—With horns. From a herma in Naples.

242. **Alexander**—Bust inclined forward. From the Rondanini statue in Munich. Probably after Lysippos.

243. **Alexander**—From an ideal head in the Capitoline Museum. The conqueror was here represented in the habit of the Sun god, with seven rays issuing from his head.

244. **Antiochos Soter, King of Syria**—The founder of Antioch. From a marble in Berlin.

SOUTH SECTION OR LATER GREEK ROOM.

Sculpture of the Later Attic, Parian, Sikyonian, Alexandrian, and Italo-Greek Schools.

Tanagra Terracottas.

This section is divided from the rest of the hall by curtains which hang from an entablature supported on four Doric columns. The entablature bears above these columns a frieze some 30 feet in length, illustrating the marriage of Neptune and Amphitrite.

251. **Athena Giustiniani**—Vatican Museum. A modification of the Athena Parthenos, or gold and ivory statue of the Parthenon by Pheidias. The goddess is armed and accompanied by her serpent. But her costume differs from that given her in the V. century B. C., and her attitude is more pacific.

252. **The Seated Demeter of Knidos**—From a marble discovered by the late Sir Charles Newton on the peninsula of Knidos, Asia Minor. Surnamed the *mater dolorosa* of ancient art.

253. **The Knidian Aphrodite of Praxiteles**—From a marble of the Vatican Museum. The original statue represented Venus laying aside her draperies as if about to enter the bath. It was greatly admired in Antiquity as the most successful rendering of a nude female figure of extraordinary beauty. Compare the bust No. 211. The present copy obviously falls very much short of the original, which stood in a tiny temple in the myrtle grove of Aphrodite on the peninsular promontory of Knidos, Asia Minor, and was a goal of artistic pilgrimages. The hands of the marble are falsely restored. In the original marble, they hold up the sheet brass drapery that still, owing to a clerical prejudice difficult for laymen to understand, envelops the nether limbs of the statue. The present cast was taken under a special dispensation granted by His Holiness Leo XIII for the benefit of the South Kensington Museum, London.

254. **Small Head of a Knidian Venus**—Olympia.

255. **Torso of Eros or Cupid, Surnamed the Genius of the Vatican**—From a marble thought to be after Praxiteles.

256. **Torso of a Satyr**—Probably after Praxiteles, from the same original as the Capitoline statue made more widely famous by Hawthorne under the name of The Marble Faun. From a mutilated piece of sculpture in Parian marble found in the ruins of Nero's Golden House in Rome. Brunn inclined to pronounce it the original marble of the hand of Praxiteles. The detail is greatly superior to the modelling of the Capitoline, Vatican, and other copies.

257. **Torso of Dionysos, or Bacchus**—From a marble statue in ihe Louvre Museum, Paris. Conceived under the beardless and effeminate form made popular through the influence of Praxiteles.

258. **Statuette of a Faun**—Athens.

259. **Hermes with the Infant Dionysos**—From the marble by Praxiteles the Younger. Found at Olympia, in a relatively excellent state of preservation, in 1878, in the course of the German exploration of that site. The statue stood in an interior niche of the Heraion, where it was discovered lying on its face. Its handsomely shod right foot and parts of the little Dionysos, were found at a distance some time later. The statue now stands, in a room by itself, in the Museum of Olympia, on a pedestal fashioned in imitation of its badly fractured antique one. Schaper of Berlin, and other German and English sculptors, have restored the group in such fashion as to make the elder god hold a bunch of grapes in his right hand, with which to amuse his baby brother, whose first nurse he was according to the quaint legend respecting the birth and infancy of Dionysos, or as the Romans and also the Greeks often called him, Bacchus. The grape, for which there is archæological evidence in a Pompeian fresco, was a familiar and apt symbol, being the fruit of the vine, of which the little god was to become the divine furtherer and patron.

The subject had already been rendered by Kephisodotos of Athens, who, as there is strong reason to believe, was the father and teacher of Praxiteles. Pliny calls his work a *Mercurius Liberum Patrem in infantia nutriens.* I have conjectured above that we have a copy of it in the *Chinnery Hermes* of the British Museum, reproduced in No. 113 of this collection. Otherwise it might not implausibly be conjectured that the work of Praxiteles was intended to represent

Hermes as the nurse of Arkas, the eponymous hero of Arkadia, and was executed at the behest either of the Arkadian league during its domination at Olympia, or of the inhabitants of Pheneos, on the coins of which Arkadian city Hermes and Arkas are associated much as are the two figures of the group. The imitation of a motif of his father's invention by Praxiteles is corroborated by the former's composition of The Goddess of Peace (Eirene) as the Nurse of Infant Wealth (Ploutos); compare her bust No. 223.

Brunn has assigned the Hermes to Praxiteles' early activity as a sculptor, or approximately the date when he is said by Pliny to have "flourished," 364 B. C. His father and he seem to have been extensively employed together in Arkadia about that time. Furtwaengler impugns this conjecture of Brunn's on account of the perfection of sculptural art already attained in the Hermes.

The theory that the work is not by the hand of the great Praxiteles is without reasonable foundation.

Like all other marble statues of Antiquity, this piece was encaustically colored. Traces of this remain in the hair and and on the sandal straps of the original marble; also in the commissure of the lips, the tint being a red one in all three places.

Dr. Charles Waldstein, in a suggestive paper on this statue, read before the Royal Institute not long after its discovery, finds a touch of modern *Weltschmerz*, or romantic melancholy, in the circumstance that Hermes, while playing with his little brother, does not look at him, as if really absorbed in a brown study. Rather than in a way that consists so little with Greek simplicity, and with the character of Hermes as a god of the gymnasium and athletics, the writer would explain this direction, or misdirection of the glance as a concession to the spectator, for whose benefit, after all, the statue poses.

Kekulé believes he can trace the influence of Myron in the oval proportions of the head of Hermes.

The work became widely popular immediately upon its discovery, which alone seemed a sufficient reward for the costly exploration of which it was an incidental and altogether unexpected result. The Greek government refused to consider the offer of one million marks ($250,000) which the Prussian government was prepared to make for the Hermes of Praxiteles in behalf of the Royal Museum of Berlin.

260. **The Apollo Sauroktonos, or Lizard Slayer**—From a marble after Praxiteles in the Vatican Museum.

261. **The Apollino of the Uffizi Gallery, Florence**—From a marble representing Apollo at rest. Probably after Praxiteles.

262. **Apollo Citharœdus**—From a marble in the Vatican Museum, probably after Skopas. The laureate head is restored. On the cithara the satyr Marsyas, who was flayed for presuming to rival Apollo in music, is represented. The original marble by Skopas himself was set up in the Palatine temple of the Apollo in Rome, and hence surnamed *Apollo Palatinus*.

263. **A Colossal Foot**—From a marble in the Berlin Museum. The statue seems to have resembled the Apollo Citharœdus. It was over thirty feet high.

264. **Niobe and Youngest Daughter**—Uffizi Gallery, Florence. The principal piece of the celebrated Niobid statues in that collection. The work is a Græco-Roman copy from an original probably by Skopas of Paros, the great sculptor of the IV. century, whose art showed a strong affinity for pathetic subjects. Niobe, daughter of Tantalos, blessed with fourteen children of both sexes, ventured to sneer at the goddess Leto, as being mother of only two, Apollo and Artemis (Diana). These latter punished her by slaying her whole brood with their celestial arrows. The numerous statues of the composition of Skopas appear to have been placed symmetrically on the flanks of some great ramp or staircase.

265. **Daughter of Niobe**—Vatican Museum, Rome. This headless statue is much superior in execution and spirit to the antique replica of the same subject in the Florentine series, and brings us by so much nearer to the style of the great Parian master.

266. **A Raving Mænad with a Slaughtered Kid**—From an antique marble in London, probably a copy after the celebrated lost statue by Skopas.

267. **A Figured Candelabrum**—With Mænads in bas-relief, probably imitated from statues by Skopas.

268. **A Figured Candelabrum, serving as a Pedestal**—From one of twice the size in Paris. The reliefs include a copy of the *Raving Mænad*.

269. **A Round Altar adorned with Mænads**—Paris.

270. **The Vase of Sosibios of Athens**—From a signed marble in the Louvre Museum, Paris. Gods and a Bacchic train.

271. **Aphrodite Anadyomene**—From a marble of the Berlin Museum, Found in Crete.

272. **The Venus Falconieri**—From a marble in the Vatican.

273. **The Aphrodite of the Capitoline Museum**—Nude female statue, with jar and discarded drapery at her side. One of the best among numerous late Greek and Roman modifications of the Cnidian Venus of Praxiteles. This antique is almost unique in its perfect preservation. No restorations. About I. century B. C.

274. **The Medicean Venus**—Uffizi Gallery, Florence. With a forged inscription assigning its authorship to Kleomenes of Athens, a sculptor of the I. century B. C.

275. **Dorian Girl Clasping Her Cloak**—From a statue in the Louvre, commonly known as the Diana of Gabii in Latium, where the marble was found. The style approaches that of Lysippos, especially in its slender proportions, so that the conception may perhaps best be ascribed to the IV. century B. C. Furtwaengler ventures to ascribe it to Praxiteles, making it a copy of the Artemis Brauronia at Athens.

276. **The Sleeping Ariadne**—From a marble in the Vatican Museum. The piece was long miscalled Cleopatra, from a notion that the serpent bracelet on its left arm represented the historic asp used by Cleopatra to fordo herself. The pose and drapery are not without a certain grandeur ; but the head of the antique marble is so absurdly small, and the arm it reclines on so absurdly large in proportion, as to detract not a little from the effectiveness of the composition. The defect may perhaps be the fault of the antique copyist. There is a rather simpler antique replica of the same lost original in Florence. The invention was perhaps that of an Antiochian or Alexandrian sculptor.

277. **Cupid Caught by a Dolphin**—From a marble in the National Museum of Naples. The original was discovered at Capua, an early centre of Greek civilization in Italy. It served as the center piece of a fountain.

278. **Cupid Stringing His Bow**—British Museum.

279. **Two Children Quarreling Over a Bird**—From a marble in the Louvre Museum, Paris, formerly miscalled Eros and Anteros. The ability to render the undeveloped forms of infancy was acquired but late by Greek artists, even Praxiteles showing deficiency in this regard. The present group is not far from the time and style of Boëthos of Carthage, who flourished in the II. century B. C.

280. **Head of an Infant Dionysos**—From a silver plate in the Berlin Museum.

281. **Portrait Bust of a Young Woman**—From a marble in the Glyptothek, Munich.

282. **Miniature Head of a Young Woman**—From a marble found in the island of Corfù.

283. **Diogenes and His Dog**—From a marble in the Villa Albani, Rome.

284. **Large Mask of the Sungod Helios**—From a marble in the Louvre Museum. Perhaps an imitation of the Colossus of Rhodes by Chares of Lindos. The original marble is quadrangular, the clumsy elliptical medallion being a modern addition.

285. **The Torso of the Belvedere**—From the Vatican marble. This was greatly admired and much studied by Michelangelo. His prophets and Sibyls of the Sistine Chapel are posed in imitation of the Torso. The work bears the signature of Apollonios of Athens, in the characters of the I. Century B. C. The marble was found in the ruins of the theatre of Pompey in Rome, erected 54 B. C. It is probably a modified replica of a Herakles by Lysippos, perhaps of his Herakles Epitrapezios, a portable bronze.

286. **Small Seated Herakles**—From a small marble in London. Perhaps a copy from the Herakles Epitrapezios of Lysippos.

287 **The Farnese Herakles**—By Glykon of Athens. Commonly thought among archæologists to have been a modified copy of a large bronze statue of Herakles by Lysippos. The Herakles of the small Pergamene altar frieze, looking at his son Telephos, resembles Glykon's statue considerably.

288. **A Bacchic Sarcophagus**—From a marble in Munich representing the wedding of Bacchus and Ariadne.

289. **The Wedding of Poseidon and Amphitrite**—The chariot of the two deities appears drawn by Sea Centaurs, and accompanied by Doris, the bride's mother, and other Nereids mounted on sea monsters. Its authorship has been claimed for Skopas, of whom it is known that his chisel executed compositions very similar in spirit to this. Munich.

290. **The Phigaleia Frieze**—Continued on both sides of No. 289 and around the room. From the interior of the temple of Apollo the Helper (Epikourios), at Bassai, Arkadia, near the city of Phigaleia. Brought to England by Cockerell in 1816. British Museum. Commonly thought to be Athenian workmanship of the close of the V. century B. C. The subjects are: (a) *A Battle of Greeks and Amazons*, distinguished for the spirit, variety of pose and delicate sentiment of the numerous groups composing the action. The leading figure is a hero in a lion's skin, over the south door of the hall—Theseus or Herakles: (b) *A Battle of Greeks and Centaurs.* It is toward this affray that the chariot of Apollo and Artemis, drawn by stags, is helpfully directed, away from the struggle with the warrior women, in which victory already leans sufficiently to the Greeks. Here also are many vigorously composed groups. The series is continued on the walls below the entablature and between the windows.

WEST GALLERY.

This gallery, adjoining the central Section, is devoted to the exhibition of *Later Greek Sculpture*, more especially of the period during and after the reign of Alexander the Great, when Greek art flourished at a distance from Athens and the other old centres of continental Greece.

301. **The Frieze of the Maussoleum** forms the decoration of the colonnade facing this gallery. It belonged to a colossal monument erected to Maussolos, king of Karia, by his wife Artemisia, about 350 B. C. According to a verified statement of Pliny's, the Maussoleum measured 440 feet in circumference and 150 feet in height. The sculptural decoration was by Skopas, Leochares, Bryaxis, and Timotheos. The subject is a *Combat of Greeks and Amazons.* British Museum, London.

302. **Head of Maussolos**—From the statue found in the ruins of the Maussoleum. British Museum. A striking example of the skill of the Greek chisel in seizing a Barbarian type.

303. **Ganymedes Borne Aloft by an Eagle**—From a Vatican marble after Leochares of Athens. Ganymedes, the beautiful son of Laomedon, king of Troy, was beloved of the supreme god Zeus (Jupiter), who sent his eagle to carry the youth away from tending his father's flocks on Mt. Ida to Olympus. According to one form of the legend, Zeus himself took the form of the eagle. Pliny mentions the care he takes not to scratch the boy's tender skin. The boy still holds his lagobolon, a bent stick used by Greek hunters and shepherds to kill rabbits. The idea of upward flight is supported by his shepherd's pipes lying on the ground, and by the lament of his forsaken dog. The affinity of the composition to the alighting victory of Paionios is obvious. Leochares has latterly been credited, by Pernice and Furtwaengler, with the authorship of the original of the Apollo of the Belvedere, a cast of which may be seen on the second floor of Sibley College. Leochares flourished in the IV. century B. C., coincidentally with Alexander the Great.

304. **Portrait Statue of the Tragic Poet Sophocles**—Lateran Museum, Rome; found at Terracina. Presumably a copy of the statue set up in the theatre of Athens under the administration of Lykourgos, about 330 B. C.

305. **Portrait Statuette of the Tragic Poet Euripides, Seated**—From a marble in the Louvre Museum, Paris, on which the titles of a number of the tragedies of Euripides, both extant and lost, are inscribed. The poet holds a sceptre and a scenic mask, but the hands are both restored. The trace of a staff on the plinth proves the correctness of the restorer's idea at least for the right hand. The left may have held a roll of manuscript.

306. **Statuette of Plato Seated**—From a lost marble of which only casts are now extant. The name PLATON is inscribed on one side of the seat. The subject is reading from a roll of manuscript. It is not certain whether the great Athenian philosopher or the Comic Poet of the same name is intended, and this uncertainty seems to have existed in Antiquity; for while there are heads on coins and gems, of the same cast of physiognomy as the present head, and apparently intended for portraits of Plato the philosopher, other apparently more authentic portraits of him, in the form of busts both inscribed

and uninscribed, present very different features. In any case the statuette represents a character of great note in the history of Athenian letters, and is not unworthy to be regarded as representing the greatest of Greek philosophers.

307. **Portrait Statue of a Greek Lyric Poet, perhaps Alkaios**—From a marble in the Villa Borghese, Rome, formerly miscalled Anakreon. Inscribed portraits of Anakreon show a totally different cast of features. Alkaios of Mitylene was the contemporary and friend of the illustrious poetess Sappho. The extant verses of both, mosty short fragments, breathe the proverbial Aiolian fire. Alkaios was an aristocratic revolutionist, and ended his days in exile. The statue, as the hollow eyes indicate, is copied from a bronze. The realistic rendering of the blanketlike cloak is an unusual peculiarity in Greek sculpture. The hands and the ridiculously conventional lyre are the work of an Italian restorer.

308. **Portrait Statue of the Orator Demosthenese**—Vatican Museum. Probably the copy of a bronze by Pylyeuktos which was erected in Athens about 280 B. C., after the orator's death. Removed to the Greek recitation room in White Hall.

309. **The Victory of Samothrace, on the Prow of a Galley**—A reduction from the colossal marble in the Louvre Museum, Paris, on the scale of 1:3, by Deschanel. The goddess has alighted on the prow of a Macedonian flagship to proclaim the success in a naval engagement of King Demetrios, son of Antigonos, against Ptolemy of Egypt. The occurrence was in 306 B. C., and the monument was erected by the victor not long after. From a repetition of the design on a medal struck in commemoration of the same event it is learned that the Victory held in one hand a trumpet and in the other a trophy-post. The statue was discovered in 1863, by Champoiseau, and is now one of the priceless treasures of the French national collection. In style it attaches itself to the manner of Skopas.

310. **The City of Antioch, with the River Orontes at Her Feet**—Eutychides of Sikyon, a pupil of Lysippos. The personification of a city as a goddess wearing a mural crown derives from the Asiatic idea of a supreme maternal deity invested with the attributes of a queen of heaven and earth. In contact with the more individual types of Greek mythology, probably at the

time of the settlement of the first Greek colonies established on the coast of Asia Minor, this goddess was locally identified with one or other of the Hellenic deities. Thus we have the Trojan Athena, the socalled Diana of the Ephesians, whose resemblance to the true Greek Artemis was one of sphere rather than of character, the Amazon Smyrna, the Divine Mother of Dindymos, etc., etc. Following in this respect his master Lysippos in his allegorical compositions, Eutychides carries allegory almost pedantically far in his personification of Antioch. The city was founded in 300 B. C., and the statue erected immediately after, according to Pliny in 296 B. C. The goddess is therefore young. Antioch was located on a hill above the River Orontes, and fortified. The goddess therefore wears a mural crown and sits on a rock, while the rivergod Orontes swims at her feet. The prosperity of Antioch hinged on its traffic in wheat. The goddess therefore holds ears of corn in her hand. This feature is certain, although in the Vatican marble it is a modern restoration; for there are extant many antique copies of the work of Eutychides in the form of small bronzes and engraved gems. Strictly speaking, the artist conceived his composition as a personification of the Tyche, or Fortune of the City of Antioch, in part perhaps from his own personal devotion to the goddess Tyche, to which his name bears testimony. Its initial assonance to that of Euthykrates, the son and pupil of Lysippos, and the fact of Sikyon being the birthplace of Eutychides, suggest a likelihood of Lysippos having been not only his teacher but his father.

311. **The Aphrodite of Capua**—National Museum, Naples. Draped and posed much like the Venus of Melos, with one foot on a helmet. The type is perhaps Corinthian, and certainly earlier than that of the Venus of Melos. The actual execution of the Venus of Capua does not antedate the age of Augustus.

312. **The Aphrodite (Venus) of Melos**—From a marble found in the island of Melos, one of the Cyclades, in 1820, and purchased for $8,000 by the Duke de Rivière, who presented it to Louis XVIII. It is probable that the statue, now the jewel of the Louvre, was originally flanked by a columnar support, upon which its left arm rested. The right hand, which was found with the statue, held an apple, the symbol of the island of

Melos, and of Venus herself. The disappearance of the columnar support, as of the arms and all attributes, can only be regarded as a great gain for the simplicity and effectiveness of the Venus. Scarcely any antique is now more admired. The lost part of the plinth pertaining to the statue bore the signature of Agesandros, an Asiatic artist of about 200 B. C.

313. **The Muse Euterpe**—From a Borghese marble in the Louvre Museum, Paris. The Muse holds two flutes, and leans gracefully on a pilaster, which is decorated with a raven, the bird of Apollo, and with a sprig of laurel.

314. **The Muse Thalia**—From a marble in the Vatican Museum, found in the Villa of Cassius at Tivoli. The Muse is seated on a rock to which a comic mask is attached. She holds a shepherd's rabbit stick in her right hand, while the left rests on a tambourine, balanced edgewise on her knee. Her head is crowned with a Bacchic wreath of heart-shaped Greek ivy. Her face is sensitively serious, almost melancholy, in piquant contrast with her sphere as the Muse of Comedy. The high-girt sleeveless tunic of wool, worn over a sleeved chemise of a softer fabric, is in the fashion of the II. century B. C.

315. **The Muse Urania, Seated**—From a marble in Rome. She is marking the place of a star or of a constellation on a celestial globe. Her costume, a tunic gathered to a neckband, and of very ample cut in the skirt, is even later than that observed in No. 314.

316. **The Muse Terpsichore**—From a Vatican marble found in the Villa of Cassius at Tivoli near Rome. The laureate head is restored. The mould was made expressly for Cornell University.

317. **Eumousia**—An inscribed statuette closely resembling No. 316. The name is unfamiliar. It is not clear whether the sculptor intended under it to represent a Muse ordinarily known by another name, such as Terpsichore, or an allegory of his own.

318. **The Choir of the Muses on Mt. Parnassos, and the Apotheosis of Homer**—By Archelaos of Priene in Asia Minor. From a marble bas-relief in the British Museum. The date of its invention has been variously placed, in no case earlier, however, than about 150 B. C. Zeus and eagle on Mt. Olympos; Apollo and the Muses, statue of a tragic poet, presumably the dedi-

cator ; at the base we see *The World* and *Time* crowning *Homer*, who sits on a throne supported by the *Iliad* (sword) and *Odyssey* (poop scroll) ; *Myth* and *History* are sacrificing to him ; *Poetry* holds torches aloft, while *Tragedy* and *Comedy*, *Nature*, *Virtue*, *Memory*, *Faith*, and *Wisdom* hail him as their deified master.

The Muses.

These goddesses were primarily mythological beings not very different from fountain fairies or nymphs. Their worship on Mt. Helikon became closely associated with the cult of Apollo on Mt. Parnassos. Early Greek poetry and formative art conceived them as enlivening the assemblies of the gods with their dances. They were daughters, it was said, of Zeus and Muemosyne (Memory) and either three or nine in number. The notion of their larger number prevailed, and at a relatively late, critical and scholarly period, special functions and attributes were assigned each of them. On the allegorical relief of Archelaos they appear in the following order :

Polyhymnia, the Muse of the Choral Hymn, stands near Apollo, entirely wrapped in her draperies, and resting her chin on one hand.

Urania, the Muse of Astrological Poetry, with the Celestial Globe, is coupled with

Terpsichore, the Muse of the Solemn Dance.

In the upper row at the left are

Kalliope, the Muse of Epic Song, declaiming from her tablets ;

Kleio, the Muse of History, with a roll of papyrus ;

Erato, the Muse of the Love Song, carries a small lyre ;

Euterpe, the Muse of Festal Song and Dance, carries two flutes, as in No. 313.

Thaleia, without attributes, is dancing wildly down the mountain path ; above her, nearest to Zeus on the top of Mt. Helikon, stands

Melpomene, also without attributes, but sufficiently characterized as the Tragic Muse by her majestic and meditative pose.

More frequently in late Greek and Roman art Melpomene is charactized by a tragic mask and a heroic pose, one foot being raised on a rock, and Thaleia as in No. 314.

The figure near Apollo in the Delphic cave, which is characterized by the braid-covered omphalos, is the Pythia, or Delphic prophetess. Apollo himself wears long Ionian raiment, and strikes the lyre, as in the statue of Apollo Citharœdus attributed to Skopas.

319. **A Victory Sacrificing a Bull**—From a marble in the British Museum.

320. **The Borghese Combatant**—Louvre Collection, Paris. By Agasias of Priene, II. centnry, B. C. Probably from an extensive battle group. The type of a sinewy, cool-headed Greek fencer in the critical moment of action. .

321. **Bust of the Hero Ajax**—From a statuary group representing his exploit before the walls of Troy, where he rescued the body of Achilles from mutilation at the hands of the Trojans. The complete group, of very fine composition, is seen in the celebrated Loggia de Lanzi, an open structure of the Medici days which adjoins the Public Palace and the Gallery of the Uffizi at Florence. Another mutilated copy, in Rome, was popularly known as the Pasquino, and used to be made the vehicle of anonymous poetic satires. The helmet of Ajax is adorned with Centaur combats and with various wild creatures. The eagles with serpent tails are a fancy of the Italian restorers.

322 to 326. **The Attalos Statues**—Half life statues from a number of groups presented to Athens by King Attalos II. of Pergamon. The specimens here comprise *a Dead Amazon*, from a *Battle of the Athenians and Amazons;* a *Slain Persian*, and a *Cringing Persian*, from a *Battle of Marathon;* a *Wounded Gaul*, and a *Gaul at Bay*, from a *Battle of the Pergamenes and Gauls.* The compositions were associated as the leading exploits of Greeks against barbarian nations, and served collectively to commemorate the Pergamene victories over the Gauls or Galatians who invaded Asia Minor in the III. century B. C. The single figures, brought from Athens by Venetians (Morosini in 1687?), are now widely scattered in the collections at Venice, Rome, Naples, Aix, and Paris. Their significance was first divined by Professor Brunn of Munich. The celebrated *Dying Galatian* (miscalled *Gladiator*) in Rome, probably belonged to a similar series executed for Pergamon itself. A cast of it may be seen in Sibley College.

The Pergamene Marbles, from Originals in the Berlin Museum.

327. **Herakles, and Telephos Nursed by a Hind**—A slab of the small upper frieze of the altar of Pergamon. Telephos, son

of Herakles, was the founder of a Græco-Mysian kingdom, forerunner of the later state of Pergamon.

328. **Torso of a Giant**—The adversary of Kybele, from the large frieze of the same altar.

329. **Gods and Giants**—From a sarcophagus in the Vatican, embodying reminiscenses of the Pergamene altar frieze.

330. **Athena Subduing a Giant**—A colossal group from the frieze of the altar of Zeus at Pergamon, Asia Minor, erected by King Eumenes II. in commemoration of a victory over the Gauls. The additional figures are the earthgoddess Ge, mother of the Giants, interceding for her son Enkelados, and a Victory saluting the victorious goddess.

331 to 337. **Reduced Restorations of Seven Groups in the Giant Frieze**—By Alexander Tondeur of Berlin; in ivorite. Three of these are on the wall near the Torso of a Giant, in a frame; four are at the back of the Victory of Paionios. The subjects are:

a. Zeus and Three Giants.
b. Athena subduing Enkelados.
c. Demeter and Persephone Group.
d. Group of Astraia and the Kabeiroi.
e. Helios and Selene Group.
f. Hekate and Artemis Group.
g. The goddess of Night with a serpent jar, assisted by her son Hypnos (Sleep) and a short-kilted Fury.

338. **A Dancing Bacchante**—From a Pergamene marble found in the Royal Museum of Berlin. Found with the rest during the excavation of Pergamon in the early eighties, at the expense of the Prussian Government, at the instigation of Karl Humann, Alexander Conze and Ernst Curtius.

339. **Scythian Knifegrinder**—Uffizi Gallery, Florence. Another illustration of the exact study of Barbarian types in the Hellenistic period of Greek art. The knifegrinder is here the slave of Apollo making ready for the flaying of the satyr Marsyas. Probably Pergamene work of the II. century B. C.

340. **Laokoon and His Sons Attacked by Sea Serpents**—From the original marble group mentioned by Pliny as fashioned by Agesandros, Athenodoros, and Polydoros, Rhodian sculptors probably of the II. century B. C. Vatican Museum, Rome.

Laokoon, according to the Greek epics and tragedies, was a Trojan priest of Apollo, unfaithful to his priestly vows, whom divine punishment overtook in this form at the moment when he was counselling his fellow-citizens to beware of the wooden horse by which Troy was brought to fall. There was at one time a great difference of opinion among the learned as to the relation between this masterpiece of Greek sculpture, and the poetic description by Vergil in the Aeneid, many asserting that the group must have been subsequent to the poem, and so date from the I. century after the Christian Era.

341. **A Loveridden Centaur**—Louvre Museum. One of a pair, of which the replicas in black marble from Hadrian's villa, Tivoli, bear the signature of Aristeas and Papias of Aphrodisias, Asia Minor. The younger Centaur, likewise captured by Cupid, rejoices in his captivity; the elder, with his hands tied on his back, wears an expression of agony that need not be taken over seriously. Perhaps II. century B. C.

342. **Torso of a Young Triton**—From a marble in the Vatican Museum, Rome. The features are those of Alexander the Great, with some of whose portraits the pathetic expression of unsatisfied longing has a genetic affinity. The sea man is in a lovelorn state. He has faun's ears and wears a cloak with slashed edges as if made of porpoise-skin or the like. These marine beings were virtually akin to the Satyrs, etc., that formed the train of Dionysos.

343. **A Satyress**—With goats' legs and flute. A playful conception in a Theocritean spirit. Torlonia Collection, Rome.

344. **Head of Apollo**—From a Paris bronze.

345. **The Singer Orpheus, Eurydike, and Hermes Psychopompos**—From a relief in the Naples Museum, of which there are replicas in the Villa Albani, Rome, and in the Louvre Museum Paris.

346. **Castor with His Horse and Dog**—From a bas-relief in the British Museum.

347. **The Wounded Adonis**—A small plaque in low relief.

348. **The Portland Vase**—From the blue and white glass urn discovered in the tomb of the Roman Emperor Alexander Severus, and reported to have contained his ashes. Severus

reigned from A. D. 222 to 225. The vase takes its name from the Duke of Portland, its former owner. It is now among the most priceless treasures of the British Museum. It was broken in pieces there by the stick of a vandal visitor, an act which greatly increased its notoriety at the time. The handles and figured decorations are cut out of the opaque white overcoat with which the blue glass forming the body is overlaid. The effect, but not the process, was imitated in porcelain by the English potter Josiah Wedgewood, and the famous Wedgewood ware thus originated still maintains its popularity. In spite of sundry difficulties that present themselves in the interpretation of the scenes represented on the Portland Vase, it can safely be said that the principal subject is the wooing by Peleus of the Nereid Thetis, in the presence of Poseidon. In the old story, Thetis was recalcitrant and took the shapes of sundry monsters, but finally succumbed and became by Peleus the mother of Achilles. A serpent here attests the transformations of Thetis, but the nymph herself seems altogether complaisant, and a Cupid flies above her head. The heroic tale of the rape of Thetis, one of the oldest of the old Epic Cycle, has become a romance of erotic dalliance. At the back we are apparently introduced to Thetis asleep in a marine cave, watched by a sister Nereid and by Peleus or her son Achilles. On the bottom of the vase is the Trojan prince Paris, in Phrygian dress.

349. **Asklepios, the God of Medicine**—From a statue in the Berlin Museum. The worhip of Asklepios grew from the insignificant proportions of a chthonic hero cult localized in Thessaly, Peloponnesos, and in the island of Kos, to be an actual religion. Asklepios was declared to be the son of Apollo; his features were assimilated to the ideal type of Zeus. He generally wears a physician's turban, and leans, as in the present instance, on a traveler's staff, around the foot of which a symbolic serpent twines itself. This animal derives from the old terrestrial, or as the Greeks called it, heroic aspect of the Æsculapian cult; the serpent was interpreted however as a symbol of health, because of its annual self-renewal by the sloughing of its skin.

350. **Hygieia, Goddess of Health**—The daughter of Asklepios, with medicine bowl and serpent. From a statue in the Berlin

Museum, with the portrait features of Vespasian's Empress Flavia Domitilla A. D. 69 to 79. It was not unusual for Roman ladies to be portrayed In the character of goddesses. In Latin, Hygieia is Salus.

Between the statues of Asklepios and Hygieia is the entrance to

THE POMPEIAN OR BRONZE ROOM.

The decoration of this room, which serves as a Museum Office, was executed by Albert P. Willis, formerly teacher of drawing and painting in Sibley College, and more recently in the Philadelphia Manual Training School. Except for the technique, which is distemper (mural water color), the work is almost an exact copy of the decoration of a square room in a well known Pompeian Villa, The antique design has been altered only in the following particulars :

(*a*) the black dado has been made higher, and plain ; (*b*) the painted columns are simpler, and there are no panel pictures in the centers of the red and yellow quadrangles ; (*c*) a stencil has been used on the black stripe in the frieze ; the ancient fresco decorators employed no stencils whatever. (*d*) The centre piece in the ceiling, representing a Nereid and a Hippocamp, is adapted from a Herculanean painting, and the corner goats are more naturalistic than in the original ceiling. In the coloring there has been no departure from the shades of the Pompeian fresco. Indeed, the work very greatly excels in fidelity the chromolithographic publications ordinarily accessible in the libraries. The decorative theme here worked out is sufficiently gay, but more sober than many examples of antique mural painting which could be selected. Lest it should lead to a false conception of antique decorative painting as a whole it may be well to remind the visitor that so lavish an application of color in the domestic interior was a late development of the luxurious Alexandrian and Imperial ages. In Periclean Athens, it would most likely have been visited by public reprimand and fine. Even contemporary critics, such as Vitruvius, the author of a work on Architecture in the reign of Augustus, censured the prevalent fondness for the fantastic in fresco work. In this instance, slender white columns seem to rest on a black dado. Flat colored surfaces fill the air space between them. Above, they appear to support a light horizontal member enlivened with arabesques on a black ground. The vertical lines of the columns are continued to the ceiling across a greenish white frieze. In the panels of a ceiling of the same ground color, goats, satyrs, and swans, the

emblems of Bacchus and Apollo, disport—in allusion to the technical rites of wine and song. A Nereid guiding a green seahorse through the waves adorns the circle in the center of the square ceiling.

The geographical and historical place of Pompeii, the Campanian city overwhelmed by an eruption of Mt. Vesuvius in A. D. 79, is between Greece and Rome. A strong Alexandrian element is discerned in the art of Campania, which only began to become Romanized about 94 B. C. It is possible that many of the famous Pompeian and Herculanean bronzes were imported from Greece or from the more absolutely Greek cities of Southern Italy, such as Tarentum, Crotona, and Locri on the Ionian Gulf. For this reason it is particularly appropriate that Greek art on Italian soil should find illustration in this Pompeian Room, adjoining as it does the late Greek section of our collection of statuary.

Since the fitting up of this Museum, similar Pompeian Rooms have been executed in the Wallrath-Richartz Museum in Cologne, where the colored walls make a most satisfactory background for bronzes, as they do here. The best complete reconstruction of a Pompeian Villa hitherto achieved, and the only one giving an idea of the antique house in its inhabited state, is that built and placed on public view at Saratoga Springs, New York, by Mr. Franklin W. Smith, under the name of "The Pompeia."

The facsimiles of antique bronzes on view in this room have with few exceptions been colored by European experts with painstaking fidelity to the originals, in the cities where these are on exhibition in public galleries. It may be worth while to inform the student that marble was regarded as a rather cheap material for statuary in Antiquity, as compared with bronze. The statues of Kanachos, Kallon and Onatas, Kalamis. Agelaidas, Pythagoras, Myron, Pheidias, Polykleitos, Lysippos and his sons, and countless other masters whose handiwork was almost worshipped by the intelligent criticism of Antiquity were almost invariably executed in bronze. The very costliness of the material insured the utter destruction of statues executed in metal in most cases. Hence we are oftenest reduced to bare literary testimony in regard to them, or at best to copies made of them in times remote from their origin. When of full or half size, these late and often inferior antique copies, or replicas, are generally of marble and adulterated by the technical considerations that govern this material; very commonly they are found broken. This is the stock upon which we have chiefly drawn for the illustration of the progress of Greek art in the Cornell University Museum of Clas-

sical Archæology. Among the numerous miniature antique bronzes, however, which are preserved by hundreds in the public and private cabinets of Europe, are also many copies of works once celebrated, or which show a probable influence of the style of noted masters in their invention. The execution of the best bronze figurines is sometimes equal to that of life size pieces, they have in such cases commanded prices ranging from one to fifteen or twenty thousand francs when sold at auction. Much value is attached by amateurs to the color and texture of the oxydation of antique bronzes, known as their patina. There is the hard and the soft green patina, the dark green, the brown, the black, the Pompeian, in which green, blue and white alternate, and Herculanean, which resembles a coat of dark handrubbed finish. The largest find of antique bronzes, of all sizes, ever made, was the discovery about 1750 of the Villa of the Pisones in Herculaneum, on the exploitation of which by the Crown of Naples the pre-eminence in this branch of the National Museum of Naples, formerly the Museo Borbonico, is founded.

Large Bronzes.

In the corners right and left of the west door are casts of two bronze dancers from Herculaneum, a city which shared the fate of Pompeii at the time of the eruption.

351. **Female Dancer Clasping Her Tunic**—One of six found in a large Herculanean villa. Now in the Naples Museum.

352. **Female Dancer Spreading Her Cloak**—From the same villa. Now in Naples Museum.

These figures furnish excellent illustrations of the normal costumes of Greek women, consisting of tunic (*chiton*) and cloak (*himation*). They are evidently not products of late Campanian sculpture, but of archaic Greek, and date from the V. century B. C., in conception if not in execution. The most probable conjecture would indicate Sparta, or some city of Magna Græcia, as the place of their origin.

353. **The Head of a Bearded Boxer**—From Olympia.

354. **The Foot of an Athlete**—From Olympia.

355. **The Arm of an Athlete**—From Olympia.

356. **The Arm of a Baby**—From Olympia.

These pieces appear to date from the III. century B. C. Mr. A. L. Murray and others incline to consider the Head of a Boxer as pos-

sibly an original from the hand of Lysippos from Sikyon. He is known to have been a great realist, and to have executed no less than 1,500 statues, mostly of athletes.

In the corners right and left of the entrance to the Pompeian Room are two statues discovered during the erection of the Teatro Nazionale of Rome on the site of the Temple of the Sun, in 1885. They were made widely known at the time, as they deserved to be, by Rodolfo Lanciani, the author of "Ancient Rome and Its Remains", etc. They had been laid away in sand for safe keeping, perhaps during an invasion of Rome.

357. **A Bearded Boxer, Seated**—The subject is fresh from a hard-won victory in the ring. He wears the hard gloves usual in Antiquity, with fur pads to protect the arms in parrying. His ears are deformed in the exercise of his athletic specialty, like those of Nos. 114, 117, 287, 353; his nose seems to have been broken, again like No. 353; his mustache seems clotted with blood, and the observer may well have qualms for his teeth. Besides all this, lest any degree of realism be left untrodden, his person is covered with open bruises, particularly about the head, shoulders, and arms. If we may imagine these touched up with red varnish, in the condition of the statue as it left the sculptor's studio, it will leave little to be desired as an incarnation of glorious bruiserdom, the apotheosis, let us say, of a human bulldog. The mouth and eyes are open apertures in the original, which is preserved in the new national Italian Museum of Rome in the Baths of Diocletian; the eyes were of course inserted of vitreous paste, or glass. The rightward and upward glance doubtless portrays the manner in which the subject received the announcement of his victory by the herald, and the Olympic shouts of the multitude. Very curious, from another point of view, is the adjustment of the virile member, perhaps by the process of infibulation.

358. **The Statue of a Naked Spearman**—Found with the preceding piece in 1885. Roman experts pronounced this figure artistically superior to the other and therefore earlier by about a century. A German critic has recognized a striking likeness of the profile to that of Philip V. of Macedon as known from his own coins. In this case the conventional character of modern idealism would seem to have led the critics astray in both their hypotheses. One subject is certainly handsomer, more

elegant than the other, as a champion rower is more pleasing in some eyes than a champion football player; but there is no reason to assume difference of authorship on the one hand, or difference of social standing of the models on the other. In the present statue again, the adjustment of the virile member is one which modesty dictated for entirely naked athletes performing violent exercises in public, and which is more clearly depicted in Etruscan tomb paintings, and elsewhere. The subject must consequently have been a victor in a spearthrowing, or perhaps in a pole-vaulting contest.

The letters L VI, dimly legible, are engraved on the man's chest. They probably stand, according to Helbig, in his Guide to the Roman Museums of Antique Sculpture, for LOCO SEXTO, as who should say "Number Six," and refer to the position occupied by the statue in an ancient Roman collection.

The present writer considers these two bronzes to be the best Antiquity has left us, and the work of Lysippos of Sikyon in person.

359. **The Praying Boy**—Berlin Royal Museum. A small statue, facsimile of the original bronze, made by Micheli Brothers, Berlin. The original found its way to Berlin from Venice. It is probable that some Venetian merchant or conqueror picked it up in the Levant. A son of Lysippos, the greatest of Greek statuaries in bronze, is known to have been the author of a praying man or youth with which this statue is perhaps identical. The Greeks in praying to the celestial gods were accustomed to turn the palms of their hands heavenward with outstretched arms—the attitude of this nude figure. The arms, however, are in this case a modern restoration.

The first account of the bronze is its probable occurrence as "An armless bronze Mercury" in an inventory made in 1586 of the treasures transferred to Venice from the palace of the Patriarch of Aquileia in that year. There is still in the Library of St. Mark, Venice, an armless modern copy of the present figure, which is probably a forgery surreptitiously substituted for the original in the XVII. century, when it found its way, through the painter Lebrun, into the collection of Nicolas Fouquet, Louis XIV.'s corrupt Surintendant des Finances. The arms seem to have been restored in Paris at this time. At the time of Fouquet's nineteen year imprison-

ment for high crimes and misdemeanors, the statue was concealed in his luxurious chateau of Vaux le Vicomte, which, as Sainte Beuve says, was, an anticipated Versailles. Later, Fouquet's son the Marquis de Belle Isle sold it to Prince Eugene of Savoy, then living in Vienna. At his death it was bought by Prince Liechtenstein, who shortly afterwards sold it to Frederick the Great of Russia, for the adornment of his Park of Sans Souci, Potsdam. Frederick William II. removed it to Berlin. In 1806, after the battle of Jena, Napoleon carried it off to Paris. During its absence from Berlin a Prussian scholar, Levezow, published a treatise demonstrating the baselessness of the supposition that it represented Hadrian's favorite Antinous about to drown himself, and setting forth its real meaning. It may with most probability be regarded as representing a boy praying to his gods for victory in some athletic contest. In 1816 the Prussians carried it back to Berlin, where it was presently placed in the Royal Museum. The bronze was originally an imperfect cast, and owing to its vicissitudes, has suffered a number of small injuries and restorations. Gowalsky has lately executed a new restoration of the arms, making the crook of the elbows and the bend of the wrists more obtuse. The gesture employed by the Greeks in prayer was virtually but the sign language of address, and survives in Christian ritual.

360. **Seated Hermes**—From a bronze found in Herculaneum in the XVIII. century and since in the National Museum of Naples. The eyes are of vitreous paste in the original, as was customary. The god is easily recognized by his winged sandals, which, as Winckelmann first noted, are without soles, as if to remind the spectator that the messenger of the gods treads not on the earth but on the air. The lank proportions and the freedom of the pose suggest the school of Lysippos of Sikyon. The same pose, invented, perhaps, by the master, occurs often in small bronzes. The idea of the artist was to suggest the extraordinary mobility of the restless Hermes. He has but just sat down, yet we feel that he is already about to rise again and hasten on.

361. **A Small Hermes, Leaning on a Missing Support**—From a bronze found in Herculaneum in the XVII. century. The left hand is inordinately large. The attitude is approximately that of the Marble Faun, reversed.

362. **Apollo Holding a Missing Lyre**—From a bronze in Paris.

363. **A Beardless Herakles with a Short Club**—From a bronze in the British Museum. In the original, the hero stands before and under the apple-tree of the Hesperides. Remarkable for the small head and thick neck. One does not know whether to surmise a copy after Lysippos.

364. **Herakles and the Herkynian Hind**—From a small group found in Herculaneum, now in the Museum of Palermo.

365. **The Socalled Sappho**—From a female bust found in the Villa of the Pisones, Herculaneum, belonging at one time to a statue of a good period of Greek art.

366. **The Bearded Dionysos**—From a bust found in Herculaneum, now in the Naples Museum. The drapery indicates that it was removed or copied from a statue. François Lenormant imagined it to represent Poseidon contemplating his infant son Taras, the hero from whom the Greek city of Taras or Tarentum in Lower Italy was supposed to be named. The liberal use of a graving tool is characteristic of antique technical methods in fashioning bronze pieces.

367. **Head of a Young Satyr**—Glyptothek, Munich.

368. **The Dancing Satyr**—From a spirited Pompeian Bronze.

Early Latin and Etruscan Pieces.

369. **The Roman She Wolf**—From a bronze in the Palazzo dei Conservatori, Rome. Thought to be the bronze statue referred to in Cicero's I. Oration against Catiline as having recently been struck by lightning. The style of this interesting piece of animal sculpture places it abont the beginning of the III. century, B. C. Whether it must be ascribed to Etruscan or Latin artists is unsettled, but the former is probable. The infants, Romulus and Remus, to whom the wild creature gives suck, are not antique, but a piece of XVI. century restoration. There is, however, no doubt that the intention was to commemorate the suckling of the twin founders of Rome by a she wolf. Cp. Livy x, 24.

370. **The Etruscan Orator**—From a bronze in the Etruscan Museum in Florence. An inscription in the Etruscan character and language on the hem of the man's tunic settles the question of

the art out of which this piece took its origin. It is an early specimen of the predilection for portraiture which distinguished the Italic peoples above the Greeks.

Other Etruscan pieces, of small size, can be seen in the glass case in the South Section.

371. **Camillus**—The statue of a Roman patrician boy, acting as an acolyte of a priest at a public sacrifice. From a bronze in the Capitoline Museum.

372. **A Gladiatorial Helmet**—From Herculaneum.

373. **A Gladiatorial Grieve**—From Herculaneum.

A Decorated Bucket.—From Herculaneum.

Roman Portrait Heads from Originals of Stone.

374. **Julius Caesar, the Dictator**—From a basalt head with inlaid eyes, acquired by Frederick the Great, now in the Berlin Museum.

375. **The Emperor Augustus**—From a forged bust of basalt with inlaid eyes in the Berlin Museum.

Small Bronzes, Greek, Etruscan and Roman.

Glass Case A. Male Figures, Nos. 376 to 436.

376. **Hermes with Cloak and Purse**—After Polykleitos.

377. **Figure of a Youth in the Doryphoros Pose**—After Polykleitos.

378. **A Satyr Playing the Double Flute.**

379. **An Apollo thought to be Stringing His Bow.**

380. **A Seated Herakles with a Club.**

381. **An Etruscan or Italic Soldier.**

382. **An Etruscan Boy**—Wearing bullae on his neck.

383. **An Archaic Apollo**—Once the support of a bronze mirror.

384. **Walking Hermes**—With winged head and purse.

385. **Standing Hermes**—From an original with copper nipples in the Cabinet des médailles, Paris. The last six numbers are of Polykleitan style.

386. **Standing Hermes with Cloak and Purse.**

387. Herakles with a Club (mutilated) and Apples.
388. Herakles with Apples—The right arm is broken off.
389. Small Herakles—With a club in r. hand, reversed stand.
390. Herakles Wrestling with the Nemean Lion.
391. Herakles in a Tunic—With lion scalp and a cup.
392. A Drunken Herakles—With a club in his left hand.
393. A Drunken Herakles—Small.
394. Seated Youth—Resembling Alexander the Great, after Lysippos.
395. Seated Hermes with a Purse—After Lysippos.
396. Seated Hermes—Very small, after Lysippos.
397. Standing Zeus—R. arm missing ; attribute lost from left.
398. Standing Zeus—R. arm lowered, l. raised, no attribute.
399. Zeus Standing with a Thunderbolt.
400. Standing Zeus.
401. Standing Poseidon—L. arm raised, r. lowered.
402. A Standing God—L. arm raised.
403. A Standing God—R. arm missing.
404. Hermes with the Infant Dionysos—After Praxiteles.
405. Dionysos—Wearing a wreath and buskins.
406. Dionysos Resting on a Column.
407. The Satyr of Pergamon—With a leopard skin, parrying.
408. A Satyr with Double Flutes—Small.
409. A Greek General Addressing Troops.
410. The Blacas Combatant—After Agasias, Paris.
411. Two Wrestlers.
412. A Youth Staggering Under an Amphora.
413. A Draped Comic Actor.
414. A Draped Comic Actor.
415. An Infant Boy with a Tablet.
416. An Infant Boy—Wearing a tunic and a Phrygian cap.

417. **A Naked Infant on a Ball.**

418. **A Naked Infant Riding on a Panther**—With a drinking horn. Dionysos or Akratos.

419. **An Etruscan Soldier in Scale Armor.**

420. **An Etruscan Devil**—With weapons.

421. **A Togate Incense Bearer**—Roman.

422. **Seated Seilenos Belonging to a Lamp**—Herculaneum.

423. **Standing Seilenos with a Lamp Tree**—Herculaneum.

424. **An Archaic Apollo**—From a statuette in the Berlin Antiquarium, found in the island of Naxos and bearing a dedicatory inscription by one Polykrates.

425. **A Draped Youth with a Fruit.**

B. Female Figures.

426. **Zeus Extending His Cloaked Right Hand.**

427. **Same with Reversed Position of Legs.**

428. **Small Seated Zeus**—Colored in imitation of gold and ivory. British Museum.

429. **A Standing God**—With the left arm missing.

430. **An Etruscan School Boy**—Serving as the head of a bronze pin. Berlin.

431. **A Kanephoros on an Ionic Column**—An archaic statuette with an inscription.

432. **Female Flute Player**—With a mouthpiece. Arms gone.

433. **Flora**—With flowers in both hands.

434. **A Girl with One Arm Akimbo**—And her finger in her mouth.

335. **A Seated Girl with One Arm Gone**—Tanagra style.

436. **A Well Wrapped Lady**—Resembling Tanagra terracottas.

437. **Athena in an Attic Helmet**—Right arm raised ; spear missing.

438. **Athena in an Attic Helmet**—Right foot raised.

439. **Athena in a Corinthian Helmet**—Raised r. arm gone ; long draperies.

440. **Draped Aphrodite**—With an Apple.

441. Nude Aphrodite—In the Medici pose.

442. Torso of a Little Venus.

443. A Legless Young Woman Putting on a Breastband.

444. Draped Artemis Discharging an Arrow.

Modern Bronze Copies of Antique Statuary, Utensils, and Monuments.

445. The Roman Wolf with Romulus and Remus—Compare No. 369.

446. Nymph of an Aqueduct—From a marble statue in the Vatican, found in Hadrian's Villa at Tivoli.

447. The Equestrian Statue of M. Aurelius on the Capitoline Hill.

448. A Tripod—With the figures of three youths exorcising the evil eye.

449 and 450. Two Sculptured Candelabra.

Three Columns of the Temple of Castor and Pollux on the Roman Forum.

The Column of Trajan—With a statuette of Trajan on top.

The Column of Phokas—With a Roman Emperor on top.

The Mrs. A. D. White Collection of Greek Terracottas.

Consisting principally of a series of facsimiles modelled by Theodore Ast of Vienna after some of the most engaging Greek terracotta figurines in the public and private cabinets of St. Petersburg, Berlin, Paris, and London. The collection was presented to the Museum by Mrs. Andrew D. White.

451. The Birth of Erichthonios—A perforated plaque found in an Attic tomb. The gigantic earthgoddess Gaia passes her child Erichthonios up to Athena, who contrary to custom wears her helmet, but no ægis. The head of Athena here resembles the profiles on early Athenian coins to a striking degree. The transaction is witnessed by Kekrops, whose body ends in a coiled and scaly serpent tail ; the juncture of his two natures is hidden by a tunic. He holds an olive branch. The work dates from the V. century and renders an episode which was probably a commonplace in Attic art as in Attic story. It is probable that Pheidias borrowed the composition of his Birth

of Pandora on the pedestal of the Parthenos, that of his Birth of Aphrodite on the pedestal of the Zeus at Olympia, and perhaps also that of the central groups in the pediments of the Parthenon, from just this model. Compare Baumeister, *Denkmaeler* under Erichthonios.

452. **Alkaios and Sappho**—A similar relief.

453. **A Greek Lady with a Mirror**—Tanagra Statuette.

454. **A Greek Lady with a Fan**—Tanagra Statuette.

455. **Two Girls Playing Pickaback**—Tanagra Statuette.

456. **A Young Woman with a Jar**—Tanagra Statuette.

457. **A Naked Young Woman, Perhaps Aphrodite**—Tanagra Statuette.

458. **Aphrodite on a Couch, with Drapery held by Cupids.**

459. **The Graces Bathing the Feet of Aphrodite.**

460. **Aphrodite Punishing Eros with Her Distaff.**

461. **A Small Cupid**—Tanagra.

462. **A Small Cupid**—Tanagra.

463. **A Seated Lady**—Fully attired. Tanagra.

464. **A Seated Lady**—Half draped. Tanagra.

465. **A Seated Girl**—With a cup-and-ball, and a bird on her shoulder. Tanagra.

466. **A Girl Seated on a Block of Stone**—Tanagra.

467. **A Seated Girl with a Fan**—Tanagra.

468. **A Girl with Writing Tablets**—Tanagra.

469. **A Girl Sitting on the Ground at a Tomb.** Tanagra.

470. **A Girl with a Mask**—Tanagra.

471. **A Girl with a Mask**—Tanagra.

472. **A Seated Girl**—Tanagra.

Nearly all these pieces are from Tanagra in Bœotia. They date mainly or perhaps all from the III. century B. C. No. 459 is under some suspicion of being a modern French forgery.

474. **A Standing Woman**—Of terracotta. Possibly not antique, but made by pressing in an antique manufacturer's mould.

474. **A Standing Woman with an Apple**—Of terracotta ; antique.

475. **Head of a Youth**—From an original of terracotta found in Tarentum.

THE ROMAN ALCOVE

adjoins the South Section on the E. Side of the Building.

Sculpture of the Republican Period.

476. **Sepulchral Portrait of a Roman Couple**—This piece recalls the Italic custom of keeping the wax effigies or masks of ancestors in small shrines and niches about the house. It is to this method of preserving the recollection of departed features that we owe the sculptural form of the bust, or head set upon a turned foot. In the Latin Recitation Room, Morrill Hall.

477. **Colossal Bust of Julius Caesar**—From a marble in Naples.

Sculpture of the Imperial Period.

478. **Portrait Statue of Augustus Cæsar**—In armor, but barefoot and bareheaded. He holds the sceptre of the Imperator in his left arm, while his right is raised as in an address to his army. This statue, found in the ruins of the Empress Livia's villa in 1863, is accounted the finest extant portrait of the second founder of the Roman Empire. The decoration of the armor, which on discovery was still brightly colored, relates to the recovery by Augustus of certain Roman standards captured by the Parthians. He appears on the breastplate of the white cuirass, receiving the standards from the hands of a barbarian warrior. The Emperor is accompanied by the Roman wolf. Vatican Museum. The minor figures on the cuirass of Augustus are these : The skygod Cælus, at the top. Under him are the quadriga of the Sun, preceded by Aurora bearing another goddess, perhaps Lux. At the bottom is the earthgoddess Tellus, with a cornucopia and Romulus and Remus. Just above her to right and left are Apollo on a griffin and Diana on a stag, the gods whose cult Augustus most favored. To right and left of the main scene are Gallic or German captives. On the back piece of the cuirass is a trophy. The northern victories to which allusion is made occurred in the years 17 and 14 B. C. The Cupid on a dolphin alludes to the descent of the Julian house from Venus and Anchises.

479. **Statue of a Roman Girl**—Reputed to be a portrait of Julia, the daughter of Augustus. From a statue found in Benghazi in the Cyrenaica, and now in Paris.

480. **Seated Statue of Agrippina the Elder**—Daughter of Marcus Agrippa and Julia the daughter of Augustus, mother of Germanicus and grandmother of Nero. She spent her last years in banishment, owing to the jealousy of her popularity felt by Tiberius. From a statue in the Naples Museum.

481. **Statuette of a Vestal Virgin**—Copenhagen.

482. **Same Subject**—Paris.

483. **A Rustic Calendar**—Of nearly cubic form, sculptured on its four sides with the signs of the zodiac, under which are inscribed in order the data in regard to each month :

Capricorn for January	Crab for July
Aquarius for February	Lion for August
Fishes for March	Virgin for September
Ram for April	A Boy with the Scales
Bull for May	Scorpion
Twins for June	A Centaur with a bow

484. **The Albani Relief of Antinous**—From a fragment of a large composition representing Antinous as Bonus Eventus.

485. **The God Cælus**—From a marble in the Royal Museum of Berlin, formerly supposed to represent Hades or Pluto. The manner in which the crouching god veils his head, and his pose itself, are analogous to a type of the skygod Cælus which occurs frequently on Roman sarcophagi.

486. **A Gilded Victory on an Inscribed Ball**—From a bronze found in Rome in 1839, now in the Royal Museum of Berlin. The Latin inscription recites the dedication of the statue to the glory of Marcus Aurelius Antoninus, Roman Emperor A. D. 160 to 180.

487. **The Goddess Roma**—From a marble in Paris. The goddess was conceived under the form of a superhumanly tall Amazon. In this garb she presents M. Aurelius with the globe of empire on the reliefs of the Arch of Constantine. The Amazon Smyrna may have furnished the prototype. The head in this case seems modeled after a tolerably early Greek one of Athena, except of course for the Roman wolves on Roma's helmet.

488 to 499. **Twelve Specimen Heads and Groups of Heads from the Sculptured Column of Trajan**—This monument was the finishing touch put to his magnificent Forum by the Emperor Trojan, to commemorate the depth of the soil removed in the preliminary grading, 113 feet. Corresponding to the spiral stair within it is decorated externally with a winding frieze, on which the campaigns of Trajan in Dacia are sculptured with great artistic skill and with realistic fidelity in the portrayal of the Roman and Barbarian soldiery. The figure of Trajan, the greatest imperial soldier Rome ever had, occurs a number of times. The figures number in all about 2,500. They were of course colored, and could be well distinguished, on three sides of the column, from the balconies of the Basilica Ulpia and the Greek and Latin libraries projected as architectural wings at right angles to it. The column stood in the square thus formed. The Column of Trajan was imitated in Napoleon I.'s Colonne Vendome, which however is of bronze. It was cast entire by order of Napoleon III. for the purpose of obtaining reliable data on the military equipment and modus operandi of the Roman army, when the Emperor of the French was writing his life of Julius Cæsar.

500. **Victory Recording the Deeds of Trajan**—From a relief half way up the column of Trajan. The graceful figure of the winged goddess occupies twice the height of the regular spiral frieze band.

Portrait Busts of Roman Historical Characters.

Principally in the Latin Recitation Room, No, 3 Morrill Hall.

501. **Bust of Scipio Africanus**—Capitoline Museum.

502. **Bust of Julius Caesar**—From a marble one in Berlin.

503. **Head of the Young Augustus**—Vatican, Rome.

504. **Head of Augustus**—Wearing the civic crown of oak leaves. From the Munich bust. There is a similar one in the Louvre. Augustus conquered Mark Antony in 31 B. C., and became Roman Emperor in B. C. 28. He died in A. D. 14.

505. **Head of Marcus Agrippa**—The chief military reliance of the Emperor Augustus during his civil war with Mark Antony, and afterwards his son-in-law.

506. **Bust of Tiberius**—Roman Emperor A. D. 14 to 37.

507. **Bust of Claudius**—Roman Emperor A. D. 41 to 54. Claudius was the brother of Germanicus but succeeded to the throne only after his nephew Caligula. He was exceedingly weak as a ruler.

508. **Bust of Vitellius**—Roman Emperor A. D. 69.

509. **Laureate Bust of a Roman Emperor, perhaps Nerva**—A. D. 96 to 98.

510. **Bust of Trajan**—Roman Emperor A. D. 98 to 117.

511. **Bust of Hadrian's Favorite Antinous**—Died A. D. 142. He is here deified in the semblance of the winegod Bacchus-Dionysos, whose emblematic wreath of ivy adorns his brow. The low forehead, the rather sad expression about the lips, and the extraordinary breadth of chest are personal characteristics. Antinous had been deified and idealized in numberless statues. He was a native of Bithynia in Asia Minor. A Danish archæologist, Dietrichson, enumerates over 200 extant portraits of the youth in his book "Antinoos." The creation of this type in which the portrait of Antinous was amalgamated with the divine types already familiar, was the last signal achievement of Greek sculpture. George Ebers in his novel The Emperor, and other romancers, have made Antinous the central figure of historical novels. Antinous voluntarily drowned himself in the Nile in order to avert by his selfsacrifice a calamity vaguely prophesied to Hadrian.

512. **Bust of Clytie**—Or of a Roman girl. British Museum. Clytie was transformed into a lily. Here the floral setting for a female bust is perhaps purely decorative, as the bust has the air of being copied from a complete statue.

513. **Bust of the Young M. Aurelius**—Roman Emperor A. D. 161.

514. **Head of Faustina the Younger**—Empress of Marcus Aurelius, A. D. 161 to 180.

515. **Head of Lucius Verus**—Colleague of M. Aurelius, A. D. 161 to 164. From the colossal marble in the Louvre Museem. This prince was great only in debauch.

516. **Bust of Caracalla**—Roman Emperor A. D. 217 to 222. The worst monster of all that ever disgraced the imperial throne.

To celebrate his own visit, he instituted a massacre of 20,000 persons in the city of Alexandria, a proceeding which recent occurrences in the Turkish Empire cause to appear altogether credible, and relatively commendable.

Latin Room.

517. **Head of an Unknown Roman**—A life size relief.

518. **The Great Cameo of the St. Petersburg Hermitage**—An engraved onyx cameo of extraordinary size with the portraits in profile of a Macedonian king and his consort. The king wears a laureate helmet. The subjects were at one time supposed to be Alexander the Great and his mother Olympias. Visconti conjectured Ptolemy II. Philadelphus, who ruled Egypt from 285 to 247 B. C. and his sister-wife Arsinoë. Otfried Müller suggested Ptolemy I. Soter and his wife Berenice, who reigned over Egypt from the death of Alexander in 323 until 285 B. C. Ptolemy assumed the crown, to be sure, only in 306 B. C. In view of his very different appearance as portrayed on his own coins, this conjecture scarcely commends itself. The portraiture of the Ptolemies is a field in which careful comparative study of all the extant material has not as yet been undertaken. Handsomely engraved on Plate 53 of Visconti's Iconographie grecque. Baumeister, Denkmaeler des klassischen Altertums, Figure 1792.

519. **The Great Cameo of the Imperial Cabinet of Vienna**—A colossal onyx cameo formerly distinguished by the appellation *gemma Augustea*. The shape is roughly quadrangular. The figures, twenty-four in all, are distributed as it were in two stories. In the lower, Roman soldiers are seen engaged in the erection of a trophy. At its foot sit two Barbarian captives. Two others in the right lower corner of the gem are roughly handled by two allegorical figures, one of which, in Amazonian garb, is perhaps Roma. Above, in the centre, Augustus-Jupiter and Livia-Minerva sit on thrones. Besides his sceptre Augustus holds a lituus, the emblem of the augural dignity. Above him in a circle is the Capricorn, the sign of the Zodiac under which he was born. A civic crown of oak leaves is held over his head by Oikoumene or the World. Near her stands

Pontos, the Sea, or Neptune. Before him sits the seminude Tellus or Earth, or possibly Abundantia, with a cornucopia and two infant boys. Some interpreters recognize Marcus Agrippa, his wife Julia, the daughter of Augustus, Agrippina the Elder and her children Drusus and Nero under these divine disguises. On the other side *i. e.* in the intention of the engraver before the thrones of Augustus and Livia, are Germanicus in armor, and Augustus' subsequent successor Tiberius descending, arrayed in the toga palmata, from a triumphal car guided by Victoria. The whole scene relates to the triumph of Tiberius over Pannonia, the country watered by the lower Danube. The honors of this triumph were accorded him A. D. 9, but not actually received until three years later. Visconti-Mongez, Iconographie romaine, Plate 24, Baumeister, Denkmæler Fig. 1793.

520. **The Great Cameo of the Bibliothèque Nationale, Paris**—Here the family of Tiberius is gathered about the emperor in a manner analagous to the grouping of the preceding gem. The enthroned figures in the centre are Tiberius-Jupiter and his mother Livia attired as Ceres. Like Augustus in the preceding piece Tiberius holds the augural lituus. Before the imperial pair are Germanicus in armor and his mother Antonia. Further to the right a small boy in armor, who is undoubtedly Germanicus' son Gaius, afterwards Roman Emperor under the sobriquet of Caligula, in which there is a reference to the military boots he wore in camp when a boy, Behind Germanicus, in the guise of a Muse, perhaps Clio, sits his wife Agrippina.

On the ground near the imperial throne sits an Oriental prisoner or hostage of princely rank, perhaps Ataxias, whom Tiberius restored to the throne of Armenia. On the right are Drusus the Younger, with one arm carrying a trophy and one raised in salutation of a vision overhead, and his wife Julia Livilla in the guise of a Muse, perhaps Polyhymnia.

An exergue below the imperial family is occupied by the figures of seated Barbarians, both Orientals and Germans.

Overhead a winged steed bears Drusus the Elder into the presence of Divus Julius. As the immediate ancestor of the imperial house, Julius Cæsar sits on the back of the Trojan prince Anchises in whose hands is a globe. The Cupid that

holds the bridle of Pegasus is an allusion to Venus Genetrix, the mother of Aeneas and consequently the ancestress of the Julii. The armed and laureate imperator next to Julius is presumably Augustus. Great diversity reigns in the interpretation of the majority of the figures, as in the case of the preceding gem. Finely engraved in Visconti-Mongez, Iconographie romaine Plate 26. Baumeister, Denkmaeler Fig. 1794.

In the Basement of McGraw Hall, S. End.

521. **The Suovetaurilia**—Sacrifice at one and the same time, according to a custom of Roman ritual, of a swine, a sheep, and a bull. The original marble, and another of similar character, formed a balustrade on the Roman Forum, where they still are.

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